AMERICA'S NEW MAGAZINE OF POPULAR ENTERTAINMENT!

Mediascene

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IN THE TOWERING INFERNO

A REPORT ON THE MOST SENSATIONAL DISASTER EPICS SINCE THE POSEIDON ADVENTURE

BEHIND THE SCENES
NATIONAL LAMPOON

PORTRAIT OF A MILLION DOLLAR MANHUNTER
BRONSON

THE RETURN OF THE ADVENTURE HERO

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MEDIASCENE

REVOLUTION!

It's the key word of the 1970's. Look around and you'll see it happening in every aspect of our contemporary culture. Science is crackling with the lightning of new discoveries, overturning and eliminating the old, the antiquated, the out of date.

The new revolution has changed the face of politics, industry, economics, warfare, religion, transportation, communication, education, law, morality and art.

The world of entertainment is going through its own special revolution. That's what we're all about.

MEDIASCENE is a part of that revolution, born of progress and nurtured on the energy of things to come. It is part today, part tomorrow—and has grown explosively in the past two years, changing it's shape dynamically to conform with the shifting contours of the world of entertainment.

America has led the way through the revolution of art and entertainment, taking giant steps in the fields of music and movies, TV and toys. **MEDIASCENE** mirrors those developments, gives form to the changes as they happen, and canvases us on exciting vision of future amusements, amazements and amusements.

Yet it is even more! It is an idea, a concept emerging from the myth and mourning of the 70's revolution, more alive in form and format than anything else like it in the field today. But don't take our word—try to find something to compare us with and make up your own mind!

Though we cover the entire spectrum of popular entertainment from cinema to comics, we think our readership is very specialized—a readership that wants to know where the action is and what it is, authoritatively and imaginatively. Every issue of **MEDIASCENE** is put together with that in mind, giving each reader the complete picture, the controversial and the commonplace, all reported with verve, style and intelligence.

By working intimately with writers, artists, publishers and filmmakers, **MEDIASCENE** has become as contemporary as a walk on the Moon, as original as **2001**, and as visual as Raquel Welch in a three-way mirror!

Take last issue for example. According to the mail response, our two-section SCIENCE FICTION SPECTACULAR! (which explored every area of the SF universe from films, novels, tv and beyond!) was hailed with a rictous shout that reads the effort it took to produce it will worthwhile.

It's all history now, and our personal philosophy dictates that we continually strive to top ourselves issue after issue. This time, however, it's even more important because with the current issue, **MEDIASCENE** is being made available on newsstands. Nation-wide distribution is, of course, the ultimate goal of every publisher. We're no exception, because we sincerely feel **MEDIASCENE** fills a void that exists not only on the news counters across the nation, but in the culture conscious community in which we all live.

One of the promises we feel compelled to make is simply that **MEDIASCENE** will continue to expand to meet the demands placed on it by readers, by advertisers and by the staff itself.

We think this issue is a landmark example of that promise delivering more color, more pages, more photos, more features and a more comprehensive look at popular entertainment than ever before.

This issue starts off with a bang—the kind you hear from a .357 Magnum or a .45 automatic! The man behind the gun is Charles Bronson, who just happens to be the World's Most Popular Film Star. His two newest cinema shockers, **Death Wish** and **Mr. Majestyk**, have taken the country by storm, and hyped Bronson's status into the Redford/Eastwood/Newman category. We can't help making a comparison between rough-guy Bronson and rough-guy Bogart.

Both of them started out playing memorable character roles in genre pieces—Bogart in **Up the River**, **Bullets or Ballots**, **Dead End**, Bronson in **Crime Wave**, **Big House USA**, **Gang War**. They portrayed psychotic killers—(**The Petrified Forest** and **Machine-Gun Kelly**), soldiers (**Sahara** and **The Dirty Dozen**), and even western gunfighters (**The Oklahoma Kid** and **The Magnificent Seven**). The careers of both men took an unexpected turn when they made unexpected films (**The African Queen** and **Rider on the Rain**).

It wouldn't be too difficult to imagine Bronson as Dobbs in **Treasure of the Sierra Madre** or as Paul Fabrini in **They Came by Night**. Conversely, picture Bogart as the hit man of **The Mechanic** or the man-hunter in **Stone Killer**. Certainly Bronson's characterizations in his latest films are the logical extensions of Bogart's vigilante in **Dead Reckoning** and **Dark Passage**.

Both actors emit a high-voltage screen "presence" and have a particular knack for portraying violent men, while being quiet and reserved off-screen. Both were outdoorsmen. Both are the idols of an awesome cult following that appears to have little chance of dwindling. This issue's cover feature reveals Bronson in a compelling words and pictures portrait as on-target as a Wallis marksman.

In keeping with our plans to expand **MEDIASCENE**'s coverage, we've initiated a new section dealing with the current and upcoming bestsellers available on the nation's newsstands. While hardbound books reach the top of the charts by selling in the tens of thousands, their paperbound counterparts run into the hundreds of thousands. Our several dozen selections this month represent the go-beat, the off-beat and the heartbeat of that market.

Over the past several years, **National Lampoon** has shattered more records and pre-conceived ideas about the publishing industry than any magazine since Guttenberg invented movable type. Correspondent Curt Suplee visited **Lampoon**'s offices and interviewed their staff with a thirst for knowledge unequalled since Eve plucked that bad apple way back when. He left their quarters beaming with enlightenment (and perhaps a headache) and details every thrilling moment of his excursion into the unknown.

Remember when you could tell the good guys from the bad guys in film and fiction? Leigh Brackett does—and reveals what it was like not only to live through the heroic age, but to be part of it. Ms. Brackett is a screenwriter and novelist whose credits include **The Big Sleep**, **Rio Bravo**, **The Long Good-bye**. Ballantine Books has recently prevailed upon her to edit a new series of paperbacks utilizing material culled from the pages of the greatest science-adventure pulp to ever issue a **DAW—Planet Stories**. With that in mind, she sets the scene for the future by giving us a nostalgic glimpse at a past when heroes were sturdy-eyed and women were women.

More heroic action is on tap—this time somewhat down to earth, but equally as exciting and fantastic. As the trend towards anti-heroes and non-heroes reverses itself, the crusading crime-smashers of the pulp era find themselves being recalled from the long limbo of retirement to again wage a full-scale war against an army of transgressors on the paperback racks. The Shadow, Doc Savage, The Avenger, Operator 5 and The Spider are making a comeback, and, by the look of things, stand a chance of being even more successful than they were thirty years ago. A special report gives the complete low-down on these hero hi-links for the action ahead.

The first in a series on the subject gets an added boost as master wordsmith, Walter B. Gibson, opens the secret files of The Shadow to give us a fascinating insight on how one of the most popular fictional manhunters was created. Gibson, alias Maxwell Grant, is the author of more than 40 books on magic, in addition to scores of others on psychic science, dramas, witchcraft, hypnotism, astrology, crime, puzzles, games—in fact, almost anything you care to name, from knot tying to space travel.

America is in for a wave of the greatest onslaught of disasters since Brimstone belched! **MEDIASCENE** readers will have to fasten their safety belts as we stand up the storm warning signal making way for the Towering Infernos, Hurricanes, Earthquakes and Juggernauts due in the months ahead. The avalanche of spectacles coming shook us up so much we decided to give the feature the Winchell treatment. Get the lifeboats ready!

The holiday season is right around the corner, and that means publishers are preparing their heavy artillery now. If you're like we are, you're probably anticipating the selection of art books that will be available—and with that in mind, we've compiled a quartet of quality publications shrink with visual excitement that will make good giving and even better getting!

The Age of Chivalry might be gone, but courage, bravery and valor are still with us in a multiplicity of forms...from heroic realism to heroic fantasy—at least in the current paperback market. If you're seeking action with a heroic kick or a smoking six-gun (or even a plot), try looking over the sizzling selection we've culled for you in our latest review section.

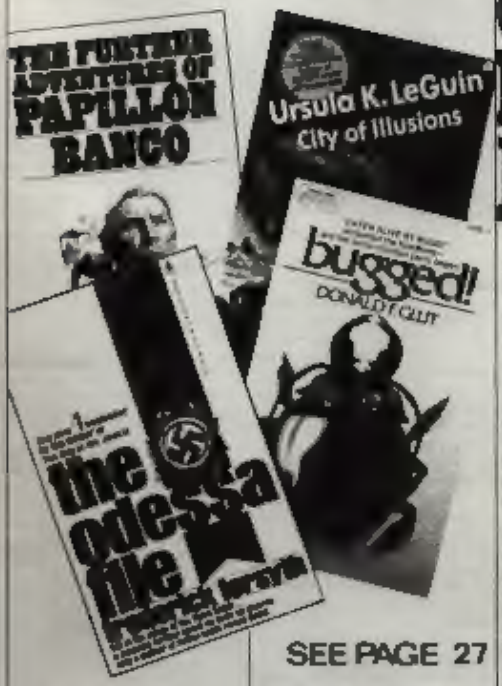
Should the science fiction scene be more to your taste, you'll find a galaxy of the latest and greatest SF novels and anthologies previewed in the pages that follow. From Asimov to Zelazny, **MEDIASCENE** features the most comprehensive and up-to-date listings and pictorial coverage to be found on the market today.

An avalanche of comic book news follows, detailing the latest adventures of a legion of super heroes and super-villains—and the men who fashion their fictional lives. This issue carries an EXCLUSIVE on Seaboard Periodicals, a new publishing outfit that's going after the old, established companies with a venganace! Martin Goodman and his son, Chip, have initiated a no-holds-barred game of Jack the Giant Killer with an impressive line-up of comic and magazine titles—and some of the most talented professionals working in the business today. The efforts of their dynamic line-up of characters and books recreated for the first time in this **MEDIASCENE SPECIAL PREVIEW** has hit the competition with the force of a thunderbolt! The full story follows.

This issue's colorful centerspread neatly dramatizes and drops the curtain on our heroic theme with a powerful interpretation of Leigh Brackett's star barbarian, Stark. Every issue of **MEDIASCENE** runs a double-page poster suitable for hanging, and this issue's offering is just the thing to keep in front of you while reading the novels.

A host of special surprises are coming in the next issue, including a photo-packed panorama on the James Bond legend, just in time to salute his latest epic, **The Man With The Golden Gun**. Hope you'll be on hand to share the excitement! Til then, take care.

STERANKO



SEE PAGE 27

NEW PROJECT DEPT.: We've been working on a host of the most exciting, new items yet, all of which will be revealed in these pages in the next few issues. Meanwhile, we're continuing to work on The Encyclopedia of Super Heroes. All previous orders are on file and waiting for the books' completion. Please be patient—we'll make the delay well worth it!

A last moment note to newsstand buyers: be sure to take advantage of our FREE PAPERBACK BOOK OFFER! As explained in the accompanying instructions, the premium goodies are only for readers who've purchased MEDIASCENE at their newsstands, and who fill out the attached poll. Send in early to get your choice while titles are still available—and remember, clip the coupon, photocopies will not be acceptable.

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- ☐ All three above books $7.50 — we pay postage
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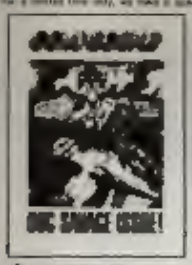
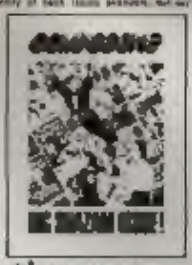
For a limited time only, we have a quantity of back issues available, but our stock is rapidly running out! If you are missing one of the only issues of COMIXSCENE, now is the time to get them!



savage

No. 1 — Power packed premiere issue of ONE SAVAGE, illustrated sections of Doc by Mike Ploog, Gene Colan, Dan Adkins, Mario Severin and Scarabia. Big Bob Savage art and apologies, the Man of Bronze News and reviews, covered off by pulp and comic reproductions. Full page Shadow presentation print by Scarabia.



shazam

No. 2 — Special CAPTAIN MARVEL issue featuring the story behind Beck's reunion with the Big Red Cheese. Illustrated with photos of artists and writers from the 50's and the 70's. Beck's Big Red Marvel appears, along with articles on the Spider panel, Fawcett underground comics and an artboard and subjects by contributors by Starostka.

horror

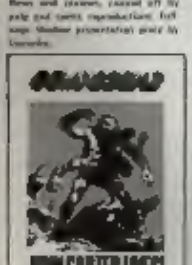
No. 3 — Haunting HORROR COMICS issue, from EC to the Marvel black and white to the undergrounds, all discussed and dissected as a subjective article, illustrated with dozens of vintage horror comic covers. "Tragg," the wondrous science-fantasy graphic story by Starostka, appears in the contemporary. Pictorial features on Horror Films.

drugs

No. 4 — DRUGS AND THE COMICS is the theme of this special issue that examines the role of comics and drug usage. The controversial 8 page underground story "The Stuff" by Starostka highlights the issue, along with the story behind its creation. Plus many news articles, features, and behind-the-scene editorial by Starostka.

sorcery

No. 5 — Special SWORD AND SORCERY issue. Giant double issue featuring comic articles and art. Never before published illustrations by Morris de la Fuente, Smith, Robert, Nino, Starostka and others. Definitive articles on Conan and Howard. The Evolution of SAS and Barbarians in the Comics, and more on the heroic fantasy field.



burroughs

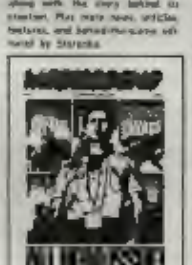
No. 6 — Big BURROUGHS issue, full of action-packed facts and graphics. An article on Burroughs of the Pulps + Illustrated story with great cover. Illustrated pulp cover of Barsoom. John Carter's long and fantastic career is recapped with rare pulp illustrations. Comic, comic, paperback, movie, films, records and media hit out the package.

violence

No. 7 — Colorful CRIME AND VIOLENCE issue from Public Enemy to Magician Kane, featuring Starostka cover and contemporary paintings. Interview with Executioner author Don Pendleton, writing for crime thrillers by Max Allan and Stan Eisenhood profile. Expanded news in book and records to go with this change in Mediascene.

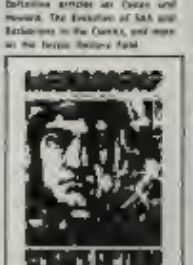
pin-ups

No. 8 — Pictorial PIN-UP issue packed with a special graphic feature of pin-ups will from comics to calendars to cheesy. A Starostka tribute to Marilyn Monroe graces the centerspread along with pin-ups from the past. Larger comics. Sci-fi and media heads are heavily illustrated with exciting graphics in a new, redesigned format.



heroes

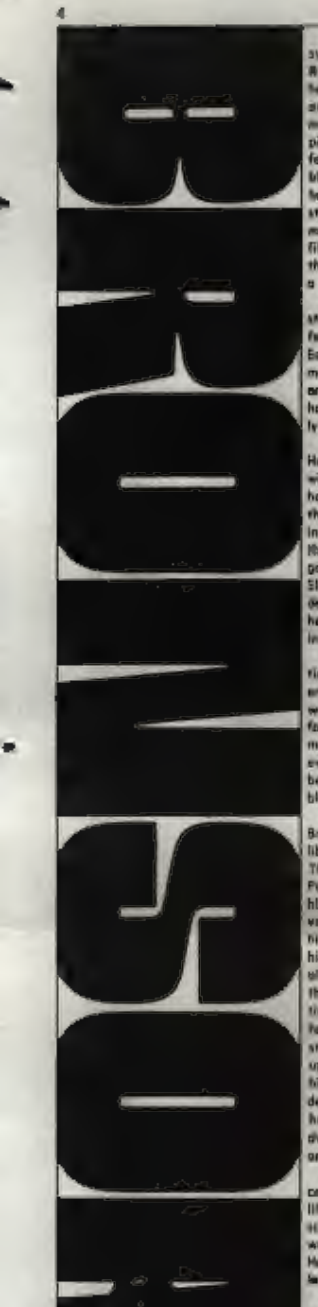
No. 9 — Amazing HEROES issue, featuring a photo-packed review of the History of Doc Savage, interview with Fantasy director John Boorman, full-page map of Tarzan's African Terrorists contrasted of the Barsoom Kane, Tarzan Comics, film, TV and paperback news about Captain Black Jordan, photos of all our new issues inside.



sci-fi

No. 10 — SCIENCE FICTION issue, loaded, illustrated by Richard Hescox, Frank Kelly Freas, Vincent Di Fate, Starostka, many, many more! Multi-color packed with art and graphics. Fantastic & African Rather than correspondent to color, SCI's of comics reviewed, Planet of the Apes, SF on TV, The Great SF Monsters, Incredible Films, comics, films, & galactic knowledge!

BRONSON



At 53, he's the number one movie symbol in Spain. Indians call him A Bronx (the ugly one). In France, he is known as le beau mecanique, and the Orientals see him as the model of Western man, worshipping his image on a billboard of his face three stories high and a city block long. Four years ago in Paris, he even discovered his name had skyrocketing on six different theater marquees advertising six different films. And in 1974, he was voted the world's most popular actor in a poll taken in 38 countries.

Outstripping such high-caliber stars as Paul Newman, Robert Redford, Steve McQueen and Clint Eastwood, he has become the movie idol of almost every country on the globe, and yet in his own homeland, he is regarded as merely a curiosity.

His name is Charles Bronson. He's the slightly bow-legged actor with the granite features, shaggy haircut and brooding mustache that you've seen a hundred times in movies and on TV, always as the heavy or the Indian or the gang's "hit man." His broad Slavic features and impenetrable demeanor seemed to dictate that he be cast in such roles of low intelligence and brutal character.

There was however, even at that time, a vital violent screen "presence" about him. Years of hard work and constant struggle would follow, and through it all, a maturity developed that would eventually lead to bigger and better roles, culminating in 1974's blockbuster, **Death Wish.**

Now, with a quiet dignity, Bronson projects the image of a liberal New York City businessman. The story begins on an exotic Pacific island, where Bronson and his wife are enjoying a winter vacation. When they return home, his wife is murdered by a mugger, his daughter ravaged into emotional instability. Discovering that the police are ineffective in coping with muggers, he seeks vengeance, roaming the streets at night, setting himself up. When he is attacked, he kills his assailants. After several incidents, he becomes an important but anonymous hero to the city dwellers—a mystery man of vigilante justice.

Things were not always so successfully achieved in Bronson's life however. In fact his first screen role came about because he was able to botch an cue for Henry Hathaway in 1951's **Red Ball Express.**

In contrast to his million dollar per picture life style of 1974, Bronson was born to abject poverty in the coal region around Ehrenfield, Pa. Christened Charles Buchinsky in 1922, he began working two shifts a day in the mines in 1939. An early-day juvenile delinquent, he was chewing tobacco at 4, smoking at 9 and in jail for robbery and assault and battery before he was 20. The frustration of working all day and no hope of ever leaving apparently created a drive within Bronson that not even success can erase. "It was so frustrating," he recalls, "sometimes you just gritted your teeth and swept in the darkness." His work in the mines had such a profound effect that he and his wife, Jill Ireland, would write a screenplay about it, titled **$1.98.**

The world became a new place for him in 1942 when he was drafted into the Army. For the first time in his life he wore new clothes instead of his brother's and sister's hand-me-downs, and he could eat as much as he wanted at every meal.

Upon discharge from the service, Bronson turned his back on grubbing for coal beneath the earth, and pursued the vagabond life as an onion picker, salesman, laborer, baker and small-town stage actor. He briefly attended art classes, but left when he discovered he knew more than his instructors. Settling on acting as the easiest and best paying of all his jobs, Bronson played summer stock around New York, and then moved to California where he appeared at the Pasadena Playhouse.

After breaking into films with his great bald delivery, he was seen appearing in three or four roles a year. His door-knob appearance was almost universally accepted with Russian spy, greasy Mexican, murderous Indians or unscrupulous gangsters. His almost regular appearances in films like **Big Sky Cowhide, Apache, Vera Cruz, Jubal, Run of the Arrow** and **Machine-Gun Kelly** made him a readily identified character actor that the public loved to hate. Two TV series, **Man With a Camera** and **Clint Walker,** also helped recognition, but not box-office dollars.

Then, in 1961, a new phase developed in Bronson's career as he traded on his rugged appearance to co-star with Yul Brynner, Steve McQueen, James Coburn and Eli Wallach in John Sturges' **The Magnificent Seven.**

Riding on the crest of Sturges's success, Bronson found that an audience responded to his acting as a slightly higher level of comprehension. No longer a nameless, voiceless menace in the background, he now became personally important to a story's development. Films like **X-15, The Great Escape, The Dirty Dozen, Four for Texas** and **Battle of the Bulge** utilized his forceful presence for every advancement [illegible] cheap thrill viewer [illegible] American audiences agreed that "the ugly dude" was pretty good in color films, but they still didn't know his name, just his face.

In 1968, Bronson took advantage of a movie offer in Europe that included coin-billing along with Alain Delon in a film called **Farewell, Friend.** Moderately successful, he remained in Italy to make **Villa Rides** with Yul Brynner, and **Once Upon a Time in the West,** gradually gaining a following among the highly diverse - and - Gangster - enamored Europeans. Now taking most of the responsibility for character and story development upon himself because of his roles almost always made him out to be a loner. Cool, calm and violently collected, he would find himself in a trouble spot and proceed to kick anybody's ass that got in his way.

In 1969, Bronson made the film that was to establish him as Europe's fastest-rising star. Portraying a nameless, mysterious cowboy in Sergio Leone's grandly stylized **Once Upon A Time in The West,** Bronson became known as the celebrated "Harmonica," so named for the harmonica he plays in lieu of speaking dialogue.

The following year, he played in a contemporary crime drama, **Rider on the Rain,** and further solidified his popularity at the box-office. During the next three years, the name of Charles Bronson travelled around the world, attached to such films as **Someone Behind the Door, Red Sun, Cold Sweat, Wild Geese** and **The Valachi Papers.** Nearly all portrayed the vitally dominant strength that is inherent in his immobile visage. Three films, **Chato's Land, Stone Killer** and **The Mechanic,** directed by **Death Wish** overseer Michael Winner, particularly emphasized the opposing forces of both brutality and tenderness.

Entranced with Bronson's anti-heroics, the films began to sell in the millions all over the world to audiences of every race, color and monetary denomination. Everywhere, that is, except in the United States, where the actor was still referred to as, "Oh yeah, I know who you mean. What's his name."

Now, with the appearance of **Death Wish,** Bronson appears to be well on his way towards storming the ramparts of his homeland, once again, by force.

Executive producer Dino DeLaurentiis speculates on the film's success as, "Two factors of present day life which most concern us all, the deterioration of the environment and the breakdown of law and order in our cities." And it is the universality of this argument that appears to have finally won America over to Bronson's screen. Both Winner and DeLaurentiis agreed from the beginning that the theme of **Death Wish** presented an opportunity for both drama and violent cinematic comment. Then they discovered that Bronson shared their views and decided, "he is the ideal protagonist for this modern day story. He looks right, feels right and delivers the part right."

Indeed, Bronson gives his part all of the cool dispassionate fatalism and fanaticism that is demanded in order to evoke an audience's imagination to the point of applause. Methodical deliberation and common sense [illegible] appear to be [illegible] motivation for [illegible] Bronson's stoic features are behind the gun that fills the theater screen.

The prospect of achieving success in America appears to be of little importance to Bronson. He is made of the same unyielding substance that typifies his acting ability. His early soul-field scrounging for existence has made him a self-sufficient, close-mouthed, a tightly wound ball of explosive tension.

On the set, he doesn't eat around, he stays apart. Winner has observed, "He's remote. He's a professional, he's here all the time, well prepared. But he sits in a corner and never talks to anybody."

Concerning himself, Bronson has said, "I don't have any friends. I don't want any friends. My children are my friends."

The children he refers to are those of both his own, and his second wife, Jill Ireland's, former marriage, plus one of their own for a total of six. His wife is probably the closest person to Bronson, and has co-starred in seven movies with him since their meeting in 1968. "In Charlie's case, the aspect of acting is particularly strong, even though it may not show anywhere but on the screen. Once he accepts a role, and really understands the motivations involved, he takes on the personality of the character. He really brings home the characters with him while the picture is shooting.

"You might say that I've been married to a western outlaw, an Apache Indian, a Mafia head, a maverick policeman, and now to the protagonist of **Death Wish,** a protestor of the liberal New York businessman.

"He brought Joe Valachi home all the while we were doing **The Valachi Papers.** On the day they shot his suicide scene he was miserably depressed."

Singularly difficult to approach, Bronson projects, in everyday life, the kind of short-fused violence that actors like Lee Marvin, Clint Eastwood and Robert Mitchum only portray. Everyone approaches him with an air of whispering. Members of a picture's crew ask directors "What does it happen? What does he blow up?" Magazine article writers describe him as "having no great interest in being interviewed. He seemed to be sizing me up, with a sort of survivor's instinct."

Concerning himself, Bronson projects a forceful air of inadequate privacy. "I never talk about the philosophy of a picture. Winner is an intelligent man and I like him. But I don't even talk to him about the philosophy of a picture. I just don't like to talk very much.

"I'm interested more by my own thoughts than the thoughts of others. I don't mind answering questions, but in the exchange of conversation, I wind up being a set of ears."

When pressed for advertising comment about **Death Wish** by Paramount however, Bronson began to reveal an insight into the film behind by his conservative attitude towards indoctrinating.

"The man I play is a typical middle class New Yorker. He's an architect and at this point at his career he's doing well. This is the kind of liberal who would have been a conscientious objector in the army. Now his whole life has been shattered by violence and he changes his attitude.

"It's easy enough to imagine how such a man might behave when faced with such an experience, sending you off in a completely different direction [illegible] you have known. I've seen enough to imagine how a man might behave in such a situation. Naturally I have my own feelings about those things, and I can actually feel myself the way this man is supposed to have felt.

"If anything like this incident happened in my family, I believe I might behave the way this man did myself."

Drawing together all of the diverging operations of a film such as **Death Wish,** and channelling the seething violence that lies beneath the surface into a showcase for Bronson's talents is the film's director Michael Winner. "**Death Wish** is not really a fascist film. Any art mirrors the society of its time. If we're living in a violent society—and God knows we are—it's perfectly natural that this violence be reflected in our motion picture industry.

"I talked to people at a New York police station. They told me that what they need is an enormous squad. Democracy pushed to its limits does not work. Democracy in our big cities today requires the rather old-fashioned idea that everybody plays fairly.

"Charlie's perfect for the role because he has this quality that the camera seems to react to. He has a great strength on the screen, even when he's standing still. There is a depth, a mystery—there is always the sense that something will happen.

"You know he's ready for action and capable of it. You know, Bronson is, as a human being, like that. That's not to say he goes about killing people. I'm sure that he doesn't.

"But that's not to say he hasn't, in his day. Now, he seems to have gotten a reputation for blowing up and hitting people on pictures. In my experience, he's not like that. He's a very controlled and reasonable person. But there is a great fury lurking below."

MACHINE GUN KELLY with Susan Cabot, Richard Devon

CHATO'S LAND

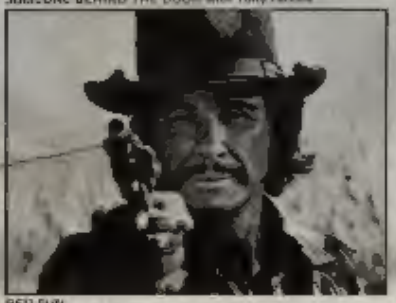
a night time stroll in the park

MASTER OF THE WORLD with Mary Webster

SOMEONE BEHIND THE DOOR with Tony Perkins

attacked by a mugger in a subway car

THE PROPERTY IS CONDEMNED with Natalie Wood



RED SUN

target practice

THE GREAT ESCAPE with Richard Attenborough

THE VALACHI PAPERS with Jill Ireland

facing a pair of subway muggers

THE SANDPIPER with Elizabeth Taylor

THE STONE KILLER with Kelly Miles

with William Redfield

VIS LA RIIES with Pat Brynan, Robert Mitchum

MR. MAJESTYK

tricked by police looking for the vigilante

SCENES FROM MEMORABLE BRONSON FILMS (above and center)

SCENES FROM DEATH WISH (above)

"Nixon is a shifty-eyed goddamned liar, and people know it. He's one of the few in the history of this country to run for high office talking out of both sides of his mouth at the same time—and lying out of both sides."

Harry Truman said it—and it looks like he was right! Both in and out of the Presidency, Truman was an outspoken individual and **Plain Speaking** captures his candor and charm better perhaps than any other book yet written. Topping the bestseller charts for months, Merle Miller's superb biography is currently available from BERKLEY in paperback form.

Ex-war correspondent and editor of **Time** and **Harper's**, Miller did his homework well before confronting the ex-president on a farmboy-to-farmboy basis in order to get the real Truman to stand up and speak out. What emerges is an honest portrait, full of wit, wisdom and warmth, unlike other bios that tend to sanitize a remarkable statesman's character and color. In this candid oral biography, he takes Truman from his childhood into politics and eventually through the great decisions of his presidential tenure—the Bomb, Korea, MacArthur to name a few.

Here is a documentary of our time, told with intelligence, humor, drama, and compassion—besides being the true story of a great American in his own words. If there was ever a "right" time in history for this book to be read, it is NOW! **Plain Speaking** tells it like it is.

Romance and adventure abound from AVON this month with a pair of historic novels. **The Kingdom**, by L. W. Henderson, is the story of Crusader Guy of Vienna who rises dramatically from the Islamic slave block to become the spiritual leader of the Moslems. The epic is a potent dish served with tall Frankish knights, dark-eyed conquistines and a dash of the fairy-tale for good measure.

Into the turmoil of the Spanish Inquisition in Mexico comes a powerful mystic named Ramez who selects and trains a healer for the cruelly subjugated Indians. Then watches as his protege is given to the fires of the Inquisition. Sorcery, romance and intrigue fan the flames in **A Play of Darkness** by Irving A. Greenfield.

The amazing **Kreskin** is a September release from AVON—the inside story of the man who reads minds. A leading expert on psychic phenomenon, Kreskin tells of his experiences with movie and television stars, about his life and his talent. A must for would-be mystics!

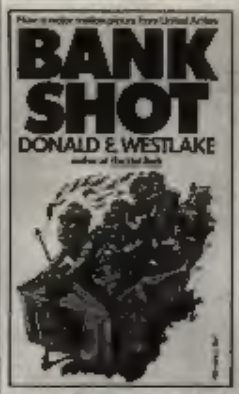
truman talks berkley bios

[redacted]

October's releases include Allen Drury's frightening novel **Come Nineveh, Come Tyre**. A disquieting story of Russia's fictional take-over of the United States, Drury paints a dismal picture of a sick country thrown into chaos by a mentally-ill Chief Executive. A bewitching bestseller not for the faint by the author of **Advise and Consent**.

From the nightmares of fiction to the nightmares of reality, AVON brings us **A Hero Ain't Nothin' But A Sandwich** by Alice Childress. The story of Benjie Johnson, 13, black, and on his way to being hooked for good on Heroin, is a tough, gutsy novel of a young junkie, written in street language but speaking powerful words of drama, cynical humor and the problems of survival in the black urban community.

More for the Big Generation in November with **Beat & Bell Natural Blues** by Douglas Kent Hall, **Rolling Stone** writer. On the outside they were the best Rock had to offer—best music, best women, and the best of everything, but inside was



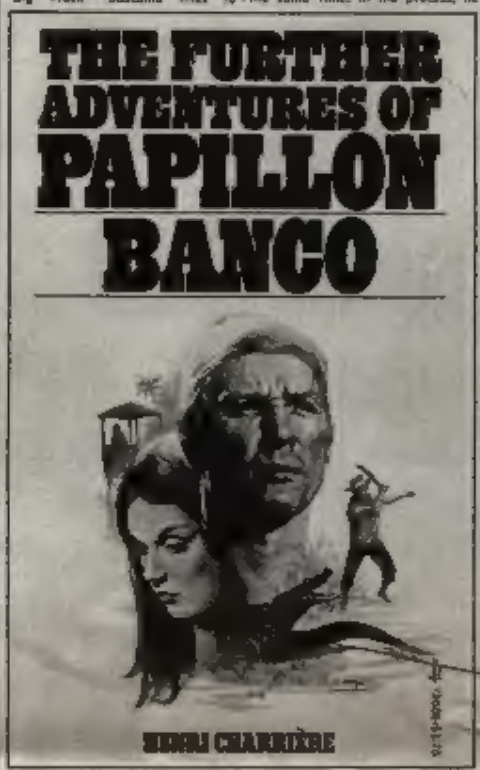
violence, discord and a sick disintegrating sub-culture. The whole story—no holds barred!

From Pulitzer Prize-winner Thornton Wilder comes a novel of the Roaring 20's. **Theophilus North** is an exciting and entertaining tale of the saints and sinners, the rich and their servants, the gigolos and the fortune hunters by the distinguished writer of **The Bridge of San Luis Rey** and **Our Town**. A book for all to enjoy—34 weeks on the bestseller charts.

[redacted]

klansman klash dell smash

DELL delivers a movie tie-in for Paramount's **The Klansman**, both to be released this month. A shocking account of the power of the Ku Klux Klan and one that explores the bigotry and clashing ideologies in a troubled Southern community, **The Klansman** is set in Alako County, Alabama, in the early 1960's. The air is charged with violence, triggered by Brett Stencliff's sympathy for civil rights workers and the blacks themselves, particularly beautiful black tenant Sykes. Simple and decent Sheriff "Big Track" Bascomb tries to maintain order as the protagonists brace themselves for confrontation with the Klan. William Bradford Huie's horrifying, brilliant novel of the New South will reach the screen starring Richard Burton, Lola Falana and Lee Marvin.



With the nostalgia wave upon us in full force, it was inevitable that someone produce a bio on James Dean—but what a bio! David Dalton has scribed a massive 256 page work, published by STRAIGHT ARROW BOOKS, following Dean from his early years as a mid-western farmboy through his theatre/TV apprenticeship and meteoric rise to stardom, to the legion of cult worshippers after his death at age 24. The real wealth of **James Dean: The Mutant King** is the concentration and detail on his legacy of film, **East of Eden, Rebel Without A Cause** and **Giant**. Dalton has pieced together an exceptionally intimate portrait based on interviews with family, friends, fellow actors and lovers.

Twenty years after his death, identification with James Dean has been assimilated into our culture. What was happening to him was happening to America in the 60's and 70's. A mutant is a freak of nature and must be part of the old while playing out his role. Dean fought all the old hang-ups and preceded us through our changes at the same time. In the process, he was torn apart and aroused. His death completed his invention of rebel star, leaving us with the myth of James Dean, a figure of fight some twenty trillionsight across on a strip of celluloid.

The Lone Ranger never appears in POPULAR LIBRARY'S **Harry and Tonto**, a very touching and funny book by Josh Greenfeld and Paul Mazursky. Harry is a 72-year old widower evicted from his New York home and Tonto is his best friend, a cat. Their hilarious and tender experiences on a surprise-a-mile journey across America provide a wonderful vehicle for the talent of Art Carney in 20th Century-Fox's film version of the novel.

She had everything and wanted more. John O'Hara's **Elizabeth Appleton** is the bestselling story of a wealthy, well-bred beauty consumed by startling rage and lust that swept her into passionate and degrading adultery. Power, intrigue, envy, jealousy and malice are expertly woven in O'Hara masterpiece of man's inhumanity to man.

After Halloween has safely past, check your favorite bookstand for the biography of Shock Rock Superstar **Alice Cooper**, an eye-popping cross between Groucho Marx and the Marquis de Sade. Illustrated with photos, the book reveals all about the skinny kid from Phoenix who traded in his blue jeans for

a boa constrictor and a meteoric rise to fame and gory!

PENGUIN BOOKS will be releasing the **Whole Earth Epilog** this fall as a sequel to the celebrated **Last Whole Earth Catalog**. Epilog supplements its predecessor, and offers ideas, facts, and tools—from alternate sources of energy to needlework, from alchemy to Zen cooking. And every item described is easily available by mail. A nice book for gift giving, even better to receive!

The story of the greatest escape by the Houdini of the French underworld, Papillon, is continued in **Banco**, a sensational sequel by Henri Charriere. The legendary scoundrel-at-large tells the incredible but true stories of his escape from a Venezuelan prison, his con-game schemes, his brush with revolution, his near-miss bank robbery and his womanizing. Great reading from POCKET BOOKS.

Donald E. Westlake, author of **The Hot Rock**, brings back his gang of fumble-fingered felons in **Bank Shot**. This time they're out to steal an entire bank that is temporarily housed in a mobile trailer unit.

United Artists is releasing the film with George C. Scott in the lead.

Zany Jack Douglas returns with **The Jewish-Japanese Sex and Cook Book and How to Raise Wolves.** The maddest misadventures yet, running free and footloose from the suburban wilds of Connecticut to the out-of-the-way shores of Last Lake, Ontario makes riotous reading for all.

From Morris West, author of **The Shoes of the Fisherman,** comes this year's superthriller, **The Salamander.** A richly complicated novel of intrigue, perversion, torture and murder, the book details a desperate struggle against Fascist conspirators to prevent the collapse of modern Italy. The salamander, symbol of man's invincibility in times of peril, is the code name of Bruno Manzini who pits himself against Fascist power and underworld vice to save Italy.

Ladies of the Night is the sordid, dramatic recreation of the prostitute's world. By the authors of **Confessions of Lolsara,** Susan Hall and Bob Adelman's same gut-level truth makes this streetwalkers' tour of the sexual underworld fascinating and unforgettable. Illustrated with hundreds of photos and told in the girls own raw language, this book lets it all hang out!

National bestselling author, Gerald A. Browne, makes ESPionage history with the November release of **Hazard.** Hazard was no hero, but when Arab terrorists tossed his brother off the George Washington Bridge, he did something about it—something drastic that took him from New York City to London, France and the Great Pyramid of Ghize. Every bit as mesmerizing as Browne's bestselling **11 Harrowhouse,** with more action and amour, humor and bravery!

The biggest and best Frank G. Slaughter novels ever released are coming in November from POCKET BOOKS. Nine epics, re-packaged with new covers include **God's Warrior, Battle Surgeon, The Golden Isle** and six others that range from hospital operating theatres and raging American battlefields to the intrigues of the Roman Empire and the Spanish Main. Among the most popular historic sagas of all time, Slaughter's books make exciting and entertaining reading—anytime.

I Remember It Well is the autobiography of film director Vincente Minnelli, the man who married the superstar of one generation and fathered the superstar of another. Minnelli reminisces about his life, his marriage to dynamic Judy Garland, the most exciting stars of show business, and shares the excitement of preparing a new film with his most treasured "production," daughter Lisa Minnelli. A rare and personal look to entertain and enjoy—from DOUBLEDAY.

Helen Calder, mature and voluptuous, retreats from the frustrations of the real world into the womb-like peace of a small New England coastal town. But she cannot leave her sexuality behind and soon is involved with the rare, elemental men of Maine. **Stone Island** is Helen's journal, a sensual, secretive and sensitive novel by Peter Boynton from WARNER PAPERBACK LIBRARY.

Angel Smith reveals all the joy and ecstasy of **How A Woman Loves To Be Loved.** Even if your way with women is undetectable, it's still fun to experiment and Angel is the one to tell you how to turn woman on! Romantic and outrageously kinky, this Penthouse book makes **The Sexiest Woman** seem like a reluctant virgin!

Grand Prix superstar Johnny Marlow is in a lot of trouble, and it's even more serious than anyone knows. Alistair MacLean's latest suspense novel from FAWCETT, **The Way To Dusty Death,** involves the world of international racing. Mind clear, Johnny drives at incredible speeds but if he drinks, his judgment can slip, enough to cause accidents and death. The pit boss says the "accident" wasn't caused by mechanical failure, team members think Johnny's lost his nerve, his boss thinks Johnny's lost his nerve, Johnny thinks somebody's trying to kill him. Linda parties in his room and his rivals are gathering to destroy his reputation. Master storyteller Alistair MacLean brings another into the winners circle!

After is a dramatic unfolding of a poignant and unusual love story. Brilliantly written by Robert Anderson, it is a bestseller, soon to be a major motion picture from Paramount, who brought **Love Story** to the silver screen.

First there was **Rosemary's Baby,** then **The Sentinel** and **The Other**—now on the crest of a shivery October wind comes FAWCETT's **Dragon Under The Hill.** Gordon Honeycombe's new shocker is a chilling, eerie, terrifying novel of a child possessed, suspense far beyond description. Save it for late night reading on Halloween!

His name was Drummond, an adventurer who had just dropped his illegal shipment of arms somewhere in Tibet. Suddenly, he found himself in the midst of a border war, saddled with a boy king and a very beautiful woman whom he promised to fly to safety. But somebody destroyed his plane and supplies and he found himself facing the whole ChiCom army with nothing between him and hell but a desperate plan! **The Iron Tiger** by Jack Higgins.

Mexico Run is the tale of Vietnam Vet Mark Johns who invests in a Speedy Jaguar XKE to run Acapulco Gold into the States. All goes well until he runs into a bad Mexican cop and a very kinky murder. Swift-paced suspense by Lionel White.

Faster than a speeding Shergasni! More powerful than a zooming Cessnbat! Able to leap over tall fortunes in a single bound! Look out—it's **Superfan Again!** Like its predecessor, this mis-adventure is dedicated to the proposition that all men are not created equal—especially in the world of professional Football. The freaky fools here returns, written by Nick Meglin and drawn by Jack Davis, both **MAD** maniacs for SIGNET.

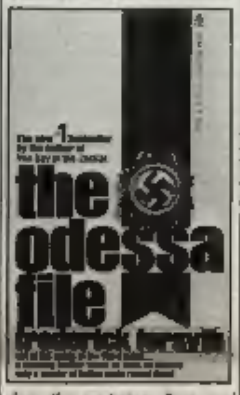
Rendezvous With Rama is easily one of the five best SF novels written this year—which is fitting, considering that its creator, Arthur C. Clarke, is perhaps the best known SF writer of our time. Not since **Childhood's End** has he given the reader so engrossing a narrative, a novel so enormous and mind-boggling in scope and concept as—approaches **2001,** perhaps surpasses it.

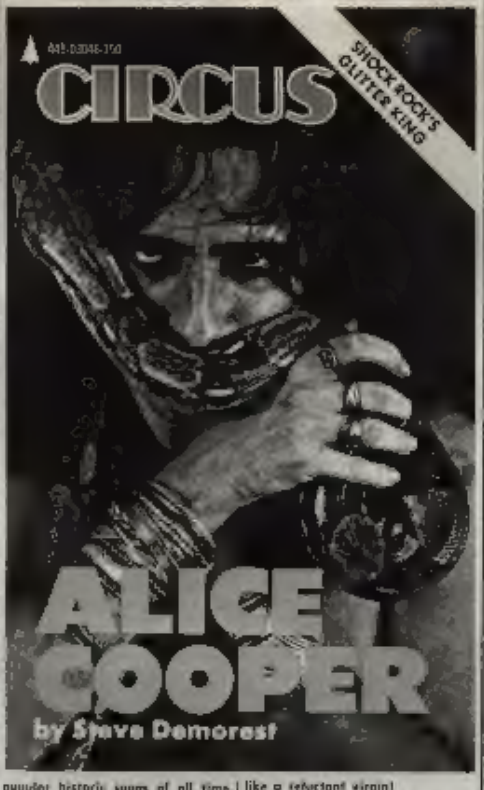
Clarke sets the scene in 2130, when a strange celestial body appears in the outer reaches of our solar system, headed for Earth! Spaceship Endeavour is sent to explore the mysterious Rama and finds an alien satellite almost 30 miles long and 10 wide, with its own world wrapped on the inner wall of the cylindrical artifact. The confrontation is shattering, yet without a "real" solution.

Clarke's understated style perfectly suits the spectacular concept, impressing the reader even more with the awe and splendor of Rama, with explanations and descriptions so well synthesized into the narrative that there is never a hint of being lectured with facts. Clarke purposely underplays his characters so that the main characterization ultimately becomes Rama itself. BALLANTINE releases the book this month—an event that shouldn't be missed.

Out of the ashes of the Third Reich comes **The Odessa File** from BANTAM. Frederick Forsyth's novel of a brilliant, demented plot to carry out Hitler's "Final Solution" twenty years after the Führer's death will also be released by Columbia as a major movie with Jon Voight in the lead. A shocker movie, even more electrifying in print.

Old Dan had the brawn, Little Ann had the brains and Billy had the will to train his two pups to be the finest hunting team in the valley. **Where the Red Fern Grows** by Wilson Rawls has all the poignancy of Old Yeller and the charm of Lassie. Boys and dogs—a classic theme for a heartwarming book and a tender movie with James Whitmore and Beverly Garland.





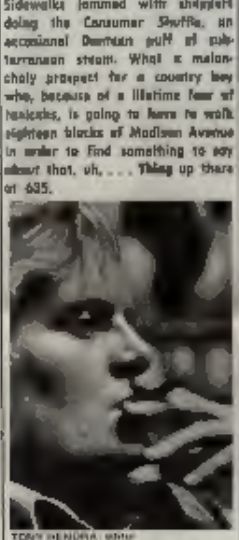
fawcett fall forecast

slaughter, hazard at pb

odessa top bantam seller

INSIDE NATIONAL LAMPOON

It's hot in the morning in Grand Central, and the last thing one wants to see is the enormous replica of the Sistine Chapel ceiling (gratis Kodak), the cavalcade, the mild-eyed wheelies hawking Krishna books, the dapper New Haven commuters. Nor, quite frankly, is one much amused by the scene on the streets: the air redolent of anchovy paste and old socks, the gutters skin-deep in some horrible snot-green goo (salted snow?), as if the city's nine million headcolds had suddenly blown their municipal nose, overloading the sewer system. Sidewalks jammed with shoppers doing the Consumer Shuffle, an occasional Dantean puff of pulchritudinous stealth. What a melancholy prospect for a country boy who, because of a lifetime fear of heights, is going to have to walk eighteen blocks of Madison Avenue in order to find something to say about that, uh, . . . **Thing** up there at 635.



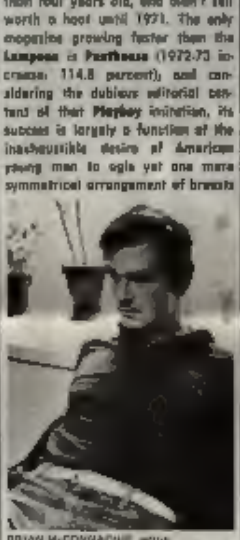
TONY HENDRA, WHIP

A very strange Thing it is, too. Look: the six best-selling magazines in the country are, in order, **TV Guide, Reader's Digest, Women's Day, Family Circle, National Geographic**, and **Better Homes and Gardens**, totalling among them a paid circulation of 70 million.

Does that sound like a pretty poor prognosis for the American psyche? Especially since the next five best-selling are **McCall's, Ladies' Home Journal, Playboy, Good Housekeeping** and **Redbook**. Clearly, the big money in magazines is in brain fodder and cud for a largely fun-loving middle-class audience. **Reader's Digest** has a circulation of almost 19 million (one out of every ten Americans); by contrast, **Esquire** has barely more than a million. **Brit** sells almost twice as well as **Psychology Today**, and for every reader of **New Yorker** there are six who read the **National Enquirer**, if you can call that reading.

Obviously, America doesn't like its ideas any more interesting or offbeat than a McDonald burger or Iranian T-shirt. Furthermore, it doesn't seem to be a good decade for magazine longevity, what with **Life** disappeared into chaos and **Saturday Review** a mere Lazarus. How, then, are we to explain the fact that the **National Lampoon**, which commonly evokes such spirited overtones as "sick," "perverted," "filthy" and "weird," is the **second fastest growing magazine in the country.**

Nobody knows. One thing is clear, however: the circulation between 1972 and 1973, increased a staggering 82.6 percent (640,182 in summer of '73). Since then, sales have exceeded the estimated gain of 15,000 per month, and the paid sales are now around a million copies. To appreciate the magnitude of this success, remember that **Esquire** has been in serious business for forty years, and presently has a circulation of only one and a third million. The **Lampoon** is less than four years old, and didn't sell worth a hoot until 1971. The only magazine growing faster than the **Lampoon** is **Penthouse** (1972-73 increase: 114.8 percent); and considering the dubious editorial content of that **Playboy** imitation, its success is largely a function of the inadvisable desire of American young men to ogle yet one more symmetrical arrangement of breasts



BRIAN McCONACHIE, WHIP

and buttocks as yet one more impossibly orange-skinned girl, or unctuous, or whatever those unmanly creatures are.

So here we have a success story without ostensible reason, a macrocosmic anomaly: a body of youth appallingly less vocal, liberal, radical or what-have-you than their 60's counterparts, who is impressively increasing numbers spend a lot of money for a magazine whose form of humor is, if not outright nihilistic, at least aggressively nasty. Certainly it can be said, and has been elsewhere, that **Mad** magazine is

a success story without ostensible reason

partly responsible. The **Lampoon** readership is aged about 16 to 30. The oldest fringe probably read **Mad** in their early to middle teens, and have simply advanced to the adult version of that world-view: visceral satire, raw hate, defamation, smut, crappo.

What is more interesting than why they buy the magazine is that so many do. Consider: **Lampoon** appeals almost exclusively to college students and graduates. With a paid circulation of one million, and a readership of considerably more (Henry Beard, the chief editor, believes that there are about four readers for every copy sold, since so many of them are read into dog-eared oblivion), the magazine is in a position of strange power. There are about seven million college students out there, from Providence to Palo Alto. If half of the **Lampoon** press run is sold to college students, and we assume a conservative readership of only **one** person per copy, then one out of every four-ten of Tomorrow's Leaders reads the **National Lampoon.**

Which gives us pause . . . For if the thesis could be made that the top 100 counter-culture leaders of the late Sixties were hopelessly addicted to **Mad** in their teens, then what rough beast of Consciousness IV is slouching toward just exactly what new Bethlehem?

●All of which brings us back to what is now 10:30 a.m., standing in front of the elevator in the Twenty First Century Communications building, the publisher of not only **Lampoon**, but Crawdaddy, **Stereo Review, Weight Watchers, New Improper** and **The Exceptional Parent**, a magazine for parents of slow learners, handicapped children, and the like. Indeed, one had seen the words "**Weight Watchers**" painted on the office door and had nearly left, in a paranoid fantasia that the **Lampoon** had given out a false address, with offices really located in Saturday or Boise or Hogg's Corners, and not in New York at all.

MICHAEL GROSS, WHIP (RIGHT)

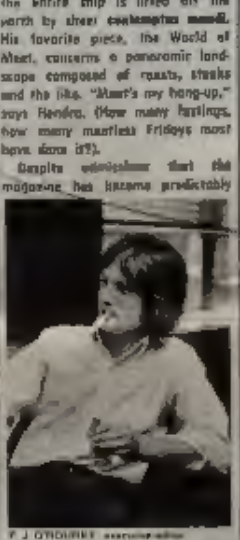
But here it is. The office looks like it belongs to a genteel dentist, or maybe one of those suburban neighborhood lean computer patterned carpeting, vinyl sofa, formica desk. The only Lampoonish element is the receptionist—she is wearing a flea of a blouse, the top half of a set of long underwear. At 2:00 p.m. we are ushered in to see Tony Hendra, sitting in sibylline cloister in what seems an unnecessarily dark office, almost uncomfortably dark until we remember that Hendra was once a monk for six months. He got a scholarship to Cambridge, however, whereupon he promptly lost both vocation and faith. He speaks coolly, quietly, in a Benny Hill accent, all the while puffing on an evil-looking, twisted black cigar.

What he is telling us seems unbelievable: that there is absolutely no concern for what the readership will like, that there are only very few story conferences, that this super-selling slick magazine is put together in some form of democratic anarchy. The only real editorial policy, he says, is "whatever makes us laugh." One believes this reluctantly, but remembers that Hendra wrote the Catholic moon rocket piece (text in Latin), in which

the only real editorial policy is "whatever makes us laugh"

the entire ship is lifted off the earth by sheer **contempt for mankind.** His favorite piece, the World of Meat, concerns a panoramic landscape composed of roasts, steaks and the like. "Must've my hang-up," says Hendra. (How many hostings, how many manless Fridays must have done it?).

Despite admissions that the magazine has become predictably



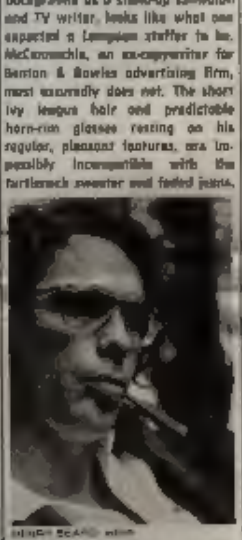
P. J. O'ROURKE, WHIP

mannered with magazine parodies—Playdoll, Psychology Today, Politburo—and heavy reliance on comic-book format, Hendra is optimistic. The magazine will change, he says, but not by conscious decision. Rather, it will be by editorial drift, new writers, less satire and more fantasy. This spirit of optimistic unconcern was apparent with the other editors as well. "We're becoming more confident of being funny as people," says Hendra. Perhaps some of this confidence derives from careful scrutiny of one's bank account.

Hendra becomes unusually animated when talking of David Frost, and is single-handedly responsible for the frequent references to Frost as an "asshole," mostly in the letters section of the magazine. Frost and Hendra were at Cambridge together, and Hendra insists that Frost stole much of his material for use on "**That Was The Week That Was.**" Hendra and friends used to assemble before the TV set, knowing Frost's dialogue so completely that they could "move our lips in sync with him." He notes with demonic glee that the references in the **Lampoon** may have had something to do with the cancellation of Frost's show.

There is an interesting irony here. It is commonly known in the office that neither Anne Beatts nor Michael O'Donoghue will speak to Hendra. The reason for this feud? Plagiarism. Some say that Hendra stole some material from them about a year ago. Imitation may be the sincerest form of flattery, but who is more zealously defensive of his material than the humorist? Hendra, on the other hand, points out that many ideas for pieces are knocked around by two or three people over beers. We will leave this prickly question comfortably moot.

●Down the corridor is Brian McConnachie, an improbable specimen indeed. If Hendra, with his background as a stand-up comedian and TV writer, looks like what one expected a Lampoon staffer to be, McConnachie, an ex-copywriter for Benton & Bowles advertising firm, most assuredly does not. The short ivy league hair and predictable horn-rim glasses resting on his regular, pleasant features, are impossibly incompatible with the turtleneck sweater and faded jeans,



MIKE SCARCELLO, WHIP

He gives the appearance of a Scarsdale executive dressed up for a night in the Village. He seems strangely matter-of-fact and serious for the writer of such sophisticated humor. He never laughs. He speaks in measured, bored tones about the need for outside material, fresh perspective and the like, and he becomes interested only at the mention of the Great VW Lawsuit. "An obvious mistake," he says. "We should never have done it."

● The **Lampoon** has had its share of legal problems, beginning on one of the first editions. Minnie Mouse appeared in the cover, and Walt Disney lawyers sued for violation of copyright. Since then, things haven't improved much. Even some advertisers have withdrawn their ads in reactionary horror: a shoe company was appalled by a foot-fetish piece, and the Reynolds Tobacco company pulled their cigarette ads after a particularly scurrilous comic strip in which Governor Wallace ended up riding a bus with the ghost of Martin Luther King ("Tales of the South"). But nothing has ever equalled the destructive potential of the Great VW Lawsuit.

In the **Encyclopedia of Humor**, a parody of a VW advertisement appeared, so perfect in its graphics and text that, unless one read the subscript—"by Phil Seal and Anne Beatts"—one might well have thought it real. ("The VW and in the

copyright 1974 Carl Ledbe

ROVING REPORTER CURT SUPLEE VISITS THE NATIONAL LAMPOON OFFICES AND DISCOVERS THE MOST INFALLIBLE EDITORIAL POLICY IN THE PUBLISHING FIELD. "WHEN IN DOUBT, USE TITS AND PIES!"

mind of God," said P. J. O'Rourke.) Taking up the full page, it shows a VW Beetle floating in the water, with the caption, "If Ted Kennedy drove a Volkswagen, he'd be President today." Volkswagen sued for an enormous sum, but agreed to settle out of court if the **Lampoon** would print a retraction. A fulsome, if less than humble, disclaimer appears in the January "Animals" issue. Opinion among the staff was mixed, from McConnachie's "mistake" to O'Rourke's "well worth getting sued for." Presently there are at least two other suits in litigation, about which the staff was necessarily reluctant to speak.

● It is the tail end of the afternoon, and the rhythm of work in the office has slowed, except for the frantic activity in the Design Director's madly cluttered office. Michael Gross is on the phone with a somewhat unusual chore. The **Lampoon** is doing a parody of **The Joy of Sex** ("The Job of Sex"), and

SEAN KELLY photo

will require some photographs for the artists to work from. He is calling a girl he has never met, who works at **Screw** magazine, to pose nude in some rather bizarre postures with a gentleman she has never met, all for the very modest sum of $200. Gross is speaking to her in the tone of voice one uses for ordering a pound of salami and a loaf of rye, and although we cannot hear her voice on the other end, one can bet that it is imbued with that "I are-unflustable" world-weariness so charming in New Yorkers.

> "...I'm not a funny person, but I appreciate humor."

The shooting scheduled for the next day, Gross makes some hasty notes on an already abundantly scribbled paper, and looks up inquiringly. His bearded face has an unexpected innocence which seems strangely at odds with the frenzied street sounds coming through the window. "I'm not a funny person," he says, "but I appreciate humor." It is a good line, a modest line.

Asked about his life before the **Lampoon**, he checks off the Pratt Institute and his thirteen months as art director for **Family Health** magazine with all the gusto of an announcer giving baseball scores, or an old con remembering where he had done time. Dire far discussing his impressive array of design awards, which virtually cover one wall of the office. There were none before he joined the magazine (after its seventh issue), and the huge success of the **Lampoon** may be attributed as well to Michael Gross as to anyone.

Yet, it is pretty tough sledding until he begins talking about various troubles with illustrations. Here he is speaking eagerly and becomes, contrary to his advertising, very funny indeed. He begins with the kangaroo illustration on the cover of the January issue. That alleging paper, it seems would do anything, **anything**, in the middle of the room, but would not venture near the bar. This doesn't seem very problematical until you realize that Kangaroo Rental rates are $400 a day. Exasperated at last, that melancholy creature had

DOUG KENNEY photo

to be literally dragged up to the bar with ropes, which were subsequently dubbed out of the finished photograph. Great art, it is said, requires great sacrifices.

Or consider the filming of the cover for **The Breast of the National Lampoon.** You would think that whacking a pretty girl in the breast with a whipped-cream pie would be the easiest thing in the world, not to say most pleasant for some. Alas, no. You see, the model quite naturally recalls at the impact of the pie, and throws everything off balance. Also you don't get a good splash pattern with a whacked pie (both nipples must be covered, for one thing). Furthermore, after every three or four whackings, the girl has to be hosed down and fresh body makeup applied to increasingly raw skin. It is not a very erotic adventure, says Gross. "You only get turned on for about eight seconds." Finally, the staff sprayed on the splash lines, the pie was pre-broken in the whacker's hand, and laid (with what gentleness you may imagine) carefully upon the breast. In all, it took three hours to get one good photograph—and you can't get professional nude models much under $150 an hour.

Ironically, one of the cheapest covers ever made for the magazine was the $100 bill that was burned on the cover of the "Self Indulgence" issue. (That is, says Gross, thinking of Treasury agents, "it **might** have been a hundred dollar bill, or it might not, or the whole thing may not have happened at all, I dunno, I wasn't there.") The only trouble arose when Gross requested a **second** bill for a back-up (or might have, or didn't) from a horror-stricken management office.

> the cheapest cover showed a burning one hundred dollar bill

Gross has dozens of such stories, all good. Now he is reflecting on his favorite covers, and mentions his own painting of Che Guevara being hit in the face with a pie. One asks if this is his particular "thing," like Hendrix's meat. In an admirably succinct statement of editorial policy, he grins and says, "Yeah, when in doubt, use tits and pies."

GERALD TAYLOR / with the pimento

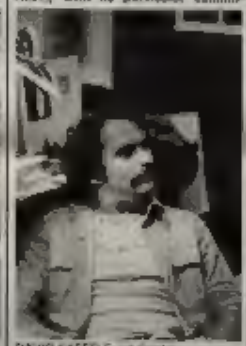
● This day has gone on long enough, and one retreats to the bar downstairs. Into the darkness, amid the rows of double-knit and worsted backs, suddenly comes a sidewalk Santa Claus. Ripping off his beard, he yells, "Gimme a double martini, and hurry willya." He knocks it back, gets another, slugs down some bills, hooks his beard back over his ears, and is gone. It is Christmas in New York.

Today, huge sections of the West Side Drive had collapsed, backing up traffic all the way to the Bronx. A violent ice-and-snow storm had cut off all power to southern Connecticut. The film advance on the Hitan had failed to work, rendering imperative a whole day's shooting. Paranoia, Norman Mailer had said, became common verse as the world goes insane. And who was about to argue that the **National Lampoon** wasn't the one authentic voice of the apocalypse?

● Patrick Jake O'Rourke is nearly two hours late, and he is not, well, just not **old enough** to be two hours late. At twenty-six he looks nineteen, with the paradoxical self-assurance of a man who has been in business for twenty years. It is not entirely undeserved. O'Rourke has risen rather fast to the position of Executive Editor. One staffer would call him an "assficker" for his alleged toadying to the management side of the magazine. The reporter had promised him that he would print that reference if O'Rourke was an hour late.

But success is, sociologically, success, and O'Rourke is a self-declared Horatio Alger type. With a B.A. from Miami of Ohio, and an M.A. in English from Johns Hopkins, he wrote smut, headlines, and copy for the **East Village Other** before coming to the **Lampoon.** He is obviously pretty satisfied with himself. Witness, for example, that when the camera was produced for pictures, O'Rourke protested the condition of his hair—it had been raining outside.

With the face of a diabolical choirboy puffing at a Lucky Strike, he talks like a well-heeled grad student: quick, articulate, happy to wing a question, **knowing** that he can wing it (what else does one learn from six years of mid-term exams and classroom interrogatories?), with no particular commitment to the validity of his conclusions. Here is a dialog sample:



DAVID KARSTLE as himself

PJO: You see, **Mad** teaches them a valuable lesson . . . that grown-ups **lie** . . . The Haldemans, the Erlichmans, they're the type of person who never learn that grownups lie . . . So (in the **Lampoon**) we just teach them a technique of bitterness, that's all.

CBS: Then you see the magazine as having a pedagogical function.?

PJO: No. I don't.

Thus it goes, O'Rourke cycling back and forth across a choppy sea of thoughts, now quoting Paul Krassner ("If it makes you laugh, it's subversive."), now developing his theory of the magazine as a "cynical adolescent defense mechanism." A what?

The editors, he says, were largely middle class kids who were either too fat, or too skinny, or too egg-headed to be popular in high school. "All they could do was talk," he says. The magazine is their way of getting back at the world, of "lashing out against whatever threatens us." This would go a long way, one thought, to resolve the **Lampoon** paradox: almost twenty very sophisticated, well-adjusting minds (average age 29) concentrating all their talents on . . . "tits 'n pies." Doug Kenney would later say much the same thing, and if Henry Beard could be translated into Saxon English, he would too.

D'Rourke is talking again. "We're the first post-McLuhan magazine," he says, in which "the way something is conveyed to the reader is as much a source of humor as the actual thing presented." Did he mean the comic strips, and if so, wasn't that a little repetitive? "That's one thing you can't fault us with," he says. "We do tend to do formula humor." Whereupon follows the Platonic Theory (the "Playboy magazine in the mind of God"), and more, and we can leave O'Rourke now, his head cocked thoughtfully, hand oratorically poised, in his perpetual seminar.

● Henry Beard sits in the only uncluttered office, looking like nothing less than the world's best and most unsuccessful civil liberties lawyer. He has a mournful, intense look bespeaking perhaps a pint or so of mean Yankee blood. Valedictorian of his prep-school class, four-year B.A. in English, co-founder of

LAURA SINGER as waitress

the magazine with Doug Kenney (an idea conceived, Kenney said, while the two of them were shooting pool), with an income the size of four assistant professors', Beard is an uninteresting case.

For example, one had seen maybe ten photographs of Beard before meeting him, in every one which he appeared in the same clothes—suit coat and wool turtleneck sweater. He is wearing them today. One takes a look at that Cotton Mather expression and decides not to ask about it, inquiring instead about the possible power of the

> "...We're the first post-McLuhan magazine"

magazine over its readers. The answer is impressive.

Beard speaks in vast, precise sentences of Faulknerian grandeur and complexity (one would not want to have to debate him), impossible to quote. Humor, he says, depends upon a "communally held set of identical social and cultural parameters"—the shape of a Coke bottle, hot-red lingo, teen-age experience—upon which the writers can play like piano keys. One graduates from college, he is saying, with a wide repository of utterly useless knowledge about the

Edict of Nantes or the salivary glands of the fruitfly. The Lampoon uses those touchstones to create a very limited kind of humor. Beard is shrinking mostly of his own writing, which is largely traditional high-brow satire—he writes "News on the March," or very intellectual stuff like "The Law of the Jungle," in the current issue.)

So the power of the magazine, he says "is roughly equivalent of having 500 pounds of rotten"—you can hit people with it, but not very hard. "I suppose," he says, "that we develop in them an intolerance for bullshit." The word comes out awkwardly, distastefully, as if it were printed in quotes. In fact his style, he is happier with the Edict of Nantes, or trade words like "media landscape." He surveys that landscape while sucking furiously on his pipe, wrapping his vast sentences around it in a kind of elegant muddle. It is brilliant, it is abstract, and the reporter is not a little relieved when Beard suggests a tour of the Radio Hour studio.

Studio? Yes, there's a complete eight-track sound studio up on the eleventh floor, where Michael O'Donoghue and others put together the Lampoon Radio Hour. The thing is recorded and then given away free (!) to participating stations. What the Lampoon gets out of the venture is four one-minute built-in plugs for the magazine, and the station gets four blank minutes to insert local advertising.

Indeed, if one had thought that the Lampoon was just a magazine, it turns out to be a cartel. There is a paperback contract (two or three books a year) under the aegis of McConnachie and Dave Kessler, our director for Special Projects. There is the record contract, which began with Radio Dinner and will shortly include a Watergate parody. There is the traveling musical revue, Lemmings, an outrageous shot at the Woodstock festival, done by Hendra and Sean Kelly. There are posters, magazine binders and T-shirts. There is lots of money.

On the telephone, Anne Beatts had agreed to an interview, saying "I need all the publicity I can get in my inferior position." Now she is up on the eleventh floor, wearing polemical, while her roommate, Michael O'Donoghue skulks around the periphery of the room, looking like nothing so much as the bomb-throwing anarchist in old political cartoons. As the only female editor, she is angry that none of her work appears in the new **Best of National Lampoon no. 4.** It is "a blow to my ego," she says.

One had come prepared to be sympathetic. Indeed, just that afternoon, O'Rourke, when questioned about the almost exclusively male appeal of the magazine, had said, "Well, who the hell knows what woman think is funny? Walk, I'll tell you what woman think is funny—it's that Josephine the Plumber ad." Hence when Beatts, complaining bitterly of chauvinism, said, "I have to score 110 around here just to score 90," it had the ring of plausibility.

However, she is having trouble making a good case, even with help from Polly Bier, associate editor of the radio show. "Women are just like men, really," said Beatts, talking of humor. "Yeah," Bier interjects, "it's like saying that men and women like different kinds of chocolate chip cookies." The reporter doesn't think much of this analogy, but is determined to be fair. (And besides, O'Donoghue is still stalking around, with a reputation in the office for horrible tantrums.)

Beatts claims she is being censored because of the "hangups" of the male staff. Beard's in particular. One had liked Beard, and wanted to know just what she meant. No answer is forthcoming. Instead, she begins to talk about the staff in general, how they are "uptight," especially about homosexuality. "You know," she says, "like when you're stoned immensely's going to come up behind you and grab your ass in the shower." Well, OK, there were plenty of references in the magazine to "hamus," and Hendra was fond of calling them "fruitbars." But what had all this to do with discrimination and censorship?

One thought of the things Beatts had written, and how they had nothing to do with sexual content.

"...in an inferior position, you use everything you can."

[redacted] grisly and sadistic, like "Beneath the Family of Man" in **Encyclopedia**, or "The Nazi Doctor Dolittle" in the January issue. Only O'Donoghue had a weirder sense of humor, and Beatts openly admits that she got things published even in issues her roommate edited. "Sure I take advantage of it," she says. "When you're in an inferior position, you use everything you can." One wondered if O'Donoghue would be pleased to hear he was being "used."

Meanwhile, Doug Kenney is wandering in and out, smoking a funny looking cigarette. He is in no mood for a formal interview, it seems: he looks tired, and the lines of his friendly, somewhat abstracted face are blurry. Nonetheless, he comes over and begins interviewing the reporter. He wants to know about Wayzata; he used to have a girlfriend there, and remembers it clearly. "Yeah, they were all guys named Rod who wore monogrammed angora golf sweaters and walked around talking about the grain business. Tell them I love Minnesota."

He talks randomly, pacing up and down, looking like Huck Finn out on parole, while his girlfriend, Emily Prager, who used to play Laurie Ann on **The Edge of Night**, sits by. Asked about the soap opera, she says, "It allowed me to release and act out an entire part of my personality which I'd rather not know is there." Immediately, Kenney is up doing an impromptu parody of Emily on the show. In falsetto, he mimics, "Bill Gee, listen, get those wet things off. Here, sit down—would you like a hot bun? Let me pour honey on you."

We are talking books, and although he admits that he reads very few new books, he has good literary judgment. "Philip Roth is one of the great third-rate talents of our time." How about Tom Wolfe? "I like his suits." He once tried a novel, but it didn't work. "The trash I was writing turned out to be **Love Among the Cows**, and I came across it just as I was beginning to write. I thought it was horrifically boring, and all my friends liked it, which made it worse."

Despite his obvious success, Kenney goes through periods of several months where they're collecting salary and not doing anything. During certain periods of the year, certain writers are walking wounded. "We all eat ourselves up." O'Rourke had said the same thing. That sometimes writers had to be "dragged kicking and screaming to the typewriter." How did he feel about writing now, then? "I'm coming back," he says. "The next thing I'm going to do is a parody of an SAT test, and then go to work for the radio show—from a [redacted] whole new medium." This enthusiasm lacks conviction, though, and he abruptly says, "I'm the luckiest person in the world, but I'd like to be a comic satirist like Evelyn Waugh, and studied by graduate students at the University of Minnesota."

Our writers had to be "dragged screaming to the typewriter."

It is the end of a long day, the end of the assignment, and the satirist, the actress and the reporter are leaving for one of the great third-rate bars of our time. Kenney powers, the depressive tone returns to his voice, and he seems almost to be speaking as the spirit of the magazine. "When I used to tour colleges, they'd ask me three questions. Who is the girl with the big ass, do you ever get sued, and what do the famous people do?—do you ever get letters from David Eisenhower? And then, usually asked by the slightly more perceptive—and slightly annoying person—in the back row, 'Aren't you going to exhaust yourself at one point, how do you renew yourself?'

"And I freaked out twice, you know, I left."●

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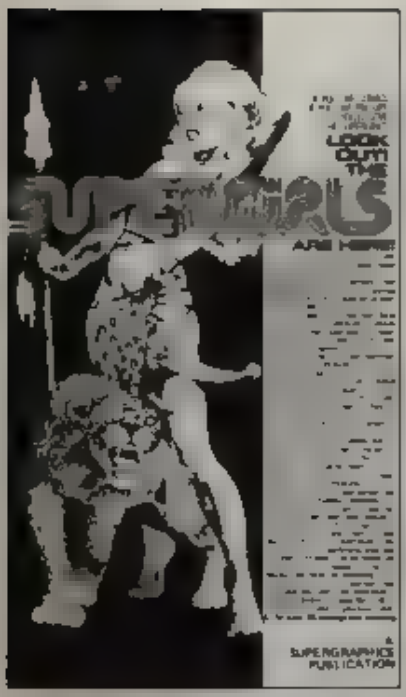

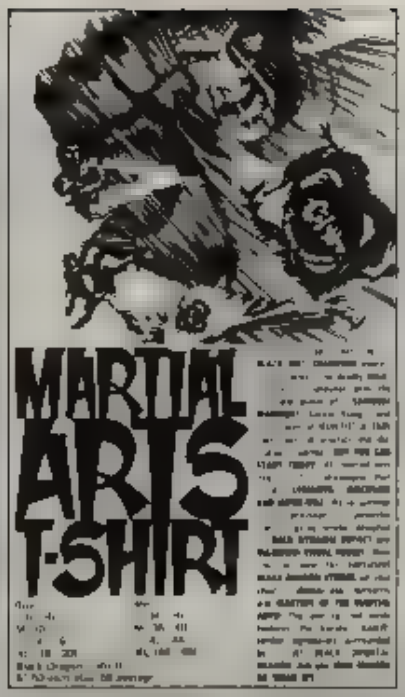

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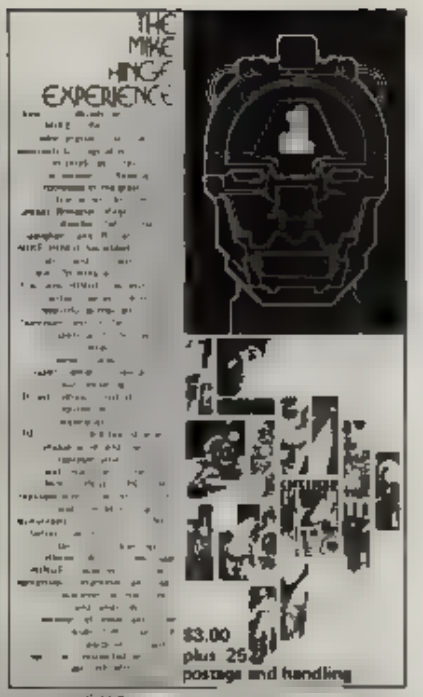

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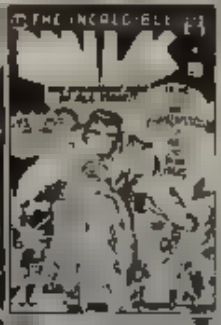

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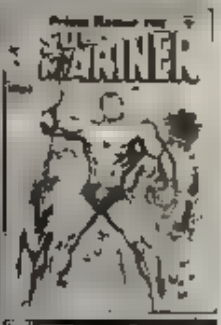

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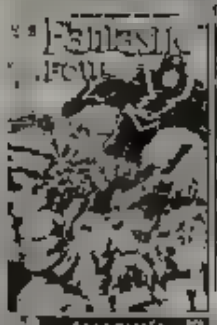

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new knockout socko sellout

father is about to be deported and his deadly "family" are already struggling over the spoils of his vast crime empire.

Last War Dance by Richard Sapir and Warren Murphy is 7th in the dauntless Destroyer series. American Indians from the Red Power movement have taken over the small midwestern town of Wounded Elk. But just outside the town is hidden America's largest and most secret nuclear installation. Remo and Chiun are called in to protect the atomic weapons—enough to blow the planet apart. By the time the Destroyer is through, the only live Indians are good Indians.

PINNACLE combines Eastern Martial Arts and the raw violence of the American West to create the most dynamic Kung-Fu-Western series ever written. Meet Sloane, the toughest, deadliest Kung Fu warrior of the old West. **The Man with the Iron Fists** is the first tale written by Steve Lee.

Over forty years ago the pen of Sir Arthur Conan Doyle passed into the hand of nineteen-year-old August Derleth. With superb craftsmanship and Holmesian fervor the young author created the character Solar Pons. **Regarding Sherlock**

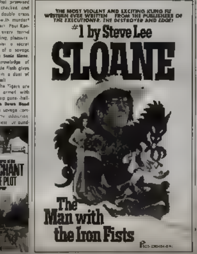
It Is the Sixth, Mudder is the sharpest insurance claims man around and when a small-time clerk insures his life for fifty thousand dollars only to die ten days later Mudder smells it as phony. **Just Another Sucker** features a beauty with expensive tastes and an ex-con who needed money. Her plan was a simple one that promised big-time profits. He checked and rechecked against a double cross but hadn't reckoned with murder!

Hotter than the desert Paul Kenyon's Baroness uses every torrid inch of her death-dealing, pleasure-loving body to discover a secret weapon in the hands of a savage Arab oil potentate. In **Sonic Slave**, Penelope's surefire knowledge of horse breeding and male flesh gives her the killing edge in a duel of sonic death. Sensational!

The Playboys and The Tigers are two teen-age gangs, armed with blades, chains, pipes, zip guns—hell-bent on a rumble. **Go Down Dead** by Shane Stevens is a savage commentary on the poverty, addiction, violence and hopelessness of grow-

the Chinese Secret Police and the Russians but only Mara could get it. Iron Fist Untill

Gannon's back—and this time he's after the mob fat cats who set up a walking toney to take the fall. It was time that blood began to flow. **Blood Beast** by Dean Ballenger is third in the Gannon series.



third in the Jack Sargent series. The tough ex-con millionaire returns in a suspenseful story of a double hijacking at 43,000 feet on a giant 747. It's a battle of wits between a lady con artist who's always one step ahead and the quick-thinking Sargent.

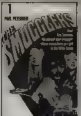
Sam does it again in **Assignment**

by Kenneth Roberts. She was a tall, high-breasted slave, more beautiful than a goddess—more spell-binding than a witch, who used her beauty to turn her masters into her own slaves.

Michael Avallone authors an exciting new series, The Satan Sleuth. To avenge the brutal murder of his movie-star wife, Phillip St. George takes on the role of the Satan Sleuth, fighting against the Devil. The first story **Fallen Angel**, sets the scene of real and the unreal, the terrible and the terrorful in the occult world.

WPL's popular Avenger series continues with **Dr. Time**, **The Purple Zombie** and two more thrillers. A coven of Massachusetts witches proves a formidable challenge for the Avenger as **The Nightwitch Devil** pits him against satanic forces. In **Black Chariots**, strange objects are sighted above the desert. Plane crashes are the result. Are saboteurs at work or are visitors from another planet invading? Definitely a job for the Avenger.

Furioso ... is



Holmes is the first of a new series. Holmes fans will be delighted!

When Edge rides into the small Wyoming town with its dark and bloody secret, violence erupts! Before he's gone, the survivors have a whole new set of savage nightmares to remember—of a man called Edge, who deals death with a smile. **Death's Bounty** by George G. Gilman is the latest offering in the wild western Edge series.

PENGUIN premiers a new crime line with the release of Patricia Highsmith's **Strangers On A Train**. Each had someone he wished were dead. The plan that evolved was simple and ingenious—they would exchange murders. Talented, young architect Guy Haines is soon trapped in a nightmare of shared guilt and an insidious merging of personalities. Hitchcock made the film—you'll love the book.

POCKET BOOKS brings out its heavy artillery with three thrillers by James Hadley Chase. **Would Nothing Stop Fear** details one of the most ingenious and startling payroll robberies ever executed in Tail

ing life ... death in ghetto jungle. Although shocking and bitter it is an effective combination of protest and art.

Eric Saveman is a clean-cut all-American college grad who smuggles dope, races a Lotus 9 and attracts violence and sex like a magnet. His connections go right to the White House. His job is to break the global espionage ring dealing in diamonds, dope and death. The Smugglers is the first in a new

smugglers series starts

action-packed series by Paul Petersen. The second novel sends Saveman to rescue an agent in the Caribbean in **Perils of the Trade**.

This month MANOR BOOKS sends Mace, master of Kung Fu, after a $5 million Ming Dynasty statue in **The Year Of The Dragon** by Lee Cheng. The CIA wanted it, so did

Christopher Priest's ... **Darkening Island** is a ... gripping irresistible story that dramatically explores the inevitable outcome of human prejudice and hatred. In an England overrun with black war refugees, it was black against white in a violent struggle for survival.

... was a loaded trap. If the Apaches didn't get them, the law would. **Lone And The Wolf** is an action thriller penned by Todhunter Ballard, best-selling western author.

FAWCETT has a pair of tie-ins to hit movies currently on the stands. **California Split** is a comedy-drama focusing on George Segal and Elliott Gould's wild and wooly gambling adventures as they try to break the bank at Las Vegas. Lou Cameron wrote the novel based on the screenplay. Brian Garfield's **Death Wish** is being released to correspond with the sensational, new film starring Charles Bronson as the victimized New Yorker who decides to mete out his own brand of justice to the city's muggers and junkies.

Sky Kill by Donald De Cruz is

Sumatra by Edward S. Aarons. Agent Sam Durell wasn't happy about having to work with lethal ... Killing turned her on. But that was his problem, they had a job to do. Another thriller in the Assignment series.

WARNER PAPERBACK LIBRARY opens their fall line-up with Flame

an outrageous ... French army of World War II. Funny and ... it is a Three Musketeers updated to a French version of "Hogan's Heroes." Violence, derring-do, savage irony and the black and bloody humor of M*A*S*H will make this WPL book a best seller here in America, too.

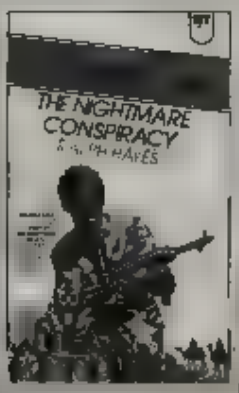
Munich, the 16-day Oktoberfest is being celebrated in an orgy of drinking, gluttony and sexual abandon. Then, the festive excess comes to a sobering climax—a deranged murderer is loose hacking his victims to death with a meat saver. Police Inspector Bauer thinks he discerns a bizarre pattern. Is the hidden link a clue from the almost forgotten past of World War II? Emmy award-winning writer Frank De Felitta's new thriller **Oktoberfest** is a powerful suspense novel in the guise of a simple detective story. Gripping and haunting—for October reading!

Mike Shayne, the private eye whose platform is trouble, runs head-long into a nasty case of political blackmail and prostitu-

spread murder **The Violent World of Mike Shayne** exposed by Brett Halliday from DELL.

"I've been interested in this topic for many years. This was the case always wanted to write. I was why became a writer." **The Onion Field**, bestselling author Joseph Wambaugh's first work of non-fiction, is the complete story of four then-two criminals, two policemen who collided one night in a California onion field. Before the night was over, Officer Ian Campbell was shot dead and Officer Karl Hettinger dodging bullets as he ran, managed to escape. The criminals were caught within twenty-four hours, but that was only the beginning. Police officials drafted a memorandum that said no officer should surrender his gun to a criminal under any circumstances. Hettinger, who had faced death, now five miles in stock returned that same night to investigate his partner's murder and was on duty the next day was called, on that memo, a coward. But man there was the trial which might be ap-

with **Partners of Fate**. This new best seller marks the return of the engaging young super-sleuths, Tommy and Tuppence Beresford, who find a clue to a crime committed long ago in their charming old house. Tantalizing clues and unpredictable unseen characters make a classically good puzzle.



peals and Supreme Court decision for seven years it was the longest, most intricate court case in California's history, a parody of crime and punishment. It destroyed Hettinger's career and almost destroyed his life. Wambaugh is an ex-police detective. His first novel **Blue Knight**, reached television and his second **The Centurions**, was a box office hit starring George Scott. Now Columbia is in production with **The Onion Field**. With a score like that A.P.D a loss is not great!

BANTAM offers a royal flush for Tuff readers. Topping the list is the King of Westerns, Louis L'Amour with a bestseller first time in paperback **The Californios** is the story of the Mulkerin family. Eileen Irish widow and her two sons, Sean and Michael, three people who struggle to build and keep a home in gold-rich Spanish California threatened by bandits and Indians. Blazing action in the early 800's!

The queen of crime, Agatha Christie makes her appearance

A pair of brass knuckles with Gut Savage and Nightstone. Our ventures into the Arkansas swamp to unmask the **Crimson Serpent**. Blackstone is back in his second book titled **Blackstone's Fancy**. Author Richard Falkirk sends the pride of the Bow Street Runners to battle the London underworld

and to put a stop to an outlawed blood sport. An on-packed adventure for the pure-in heart.

BANTAM plays its Ace of Spades as John Shaft takes on a **Carnival of Killers**. Author Ernest Tidyman sends the black hurricane from Harlem to the Caribbean to clear up some tropical treachery.

The cards are stacked against Jeff Pride in **The Blackjack Circle** by Archie O'Neill. Jeff and his sexy sidekick, Cherry, go to Reno with a group of lousy hookers only to get freaked out by some bizarre and mysterious "accidents."

A face from the past is on the loose & demented and deadly riflewoman driven to revenge against an entire police force! And stupid cop Martin Beck takes the first drastic step to stop **The Abominable Man**. By Maj Sjowall and Per Wahloo, authors of **The Laughing Policeman**.

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Weapons is underground. Also in release is **Doctor Orient**, a spell-binding travel of a psychic battle for the soul of a young girl. Read 'em both, if you dare.

AWARD books begins a new World War II action series with **The Raid on Rockwood Fortress** by J. M. Flynn. Cunning sergeant and

general troublemaker Brandon Jack assembles in the forests of a suicide squad culled from military prisons. The mission is to rescue a vital agent inside Nazi-occupied France, and some of them won't make it back. Explosive action in the tradition of **The Dirty Dozen**.

The Cocaine Connection by R. T.

award salutes new series

Brent is the third in the Liquidator series. Jake Brand roams the pool-rooms and strip joints in this swift-paced sex and violence thriller.

The Lybian Contract by Don Smith is the latest title in AWARD's Secret Mission espionage series. The suspense-filled mission rockets straight into the Middle East crisis as CIA agent Phil Shannon becomes involved in a plot to kill Lybian dictator Qaddafi. Harrowing action from an immensely readable author.

mous movie starring James Mason, Michael Caine and Anthony Quinn.

BELMONT-TOWER's Agent for Corinsco is back, this time to crush a vicious plot to assassinate the president in **The Wolfin Conspiracy**. The following actioner **Nightmare Conspiracy** takes Taggart to the Nubian desert after a stockpile of nerve gas that could send thousands to a horrifying death. Hard-driving action.

She's back, and up to her halter in trouble. Eve Drum, the lady from A.U.S.T. lays rubber as she tackles a gang of outlaw bikers in **Easy Ride**. Then, the world's sexiest spy becomes a **Ride Down Dunn** when spies was porno movies as a cover.

Super-cop Joe Blaze is also on hand to track down a pair of psychopaths in **The Thrill Killers** by Robert Nowak. Frank Scarpetta's Marksman gets the **Kiss Of Death** in his 13th adventure as the Mafia hires a killer cop to do the job they can't.

B-T will release two John Creasey mystery novels in October. **To Kill A Killer** is a tense tale of a man compulsively bent on murder. **Kill A Wicked Man** is about William, a sadistic playboy who is found dead—his head bashed in with a poker. Two chillers guaranteed to shock.

LEISURE BOOKS begins an exciting new cop series with Ryker by Nelson De Mille. Ryker's first assignment is to stop a psychopathic war vet in **The Talker**. A mad monk who calls himself **The Hammer of God** is brutally murdering girls and Ryker swears to nail him on a cross of bullets. The third release, **The Terrorists** sends Ryker to destroy a group of murderous revolutionaries, legally or illegally. Ryker gets his man.

More next issue. Keep your hair-star buttoned. gg

He was the Key Man, a legend in his own time but only Shaftie and even legends have to die. **The Nickel Ride** by Michael T. Kaufman is the explosive story of an aging crime king, a Godfather marked for death by his own Syndicate killers. Filmed by 20th Century Fox, this story received a nomination for "Best Film of the Year" at the United Film Festival.

POPULAR LIBRARY has three Hardman books ready for release. **Down Among the Jocks** sends Hardman to the locker rooms investigating the murder of a pro-football star who liked playing with other players' wives. Next, Hardman gets all the trouble money can buy in **Murder's Not An Odd Job**. He and sidekick, Rusty are paid to protect the rich Templeton family from a high-priced hit man. November will find Hardman **Working For The Man**, a black Godfather who needs a mad-dog killer hunted down. Author Ralph Dennis supplies top entertainment.

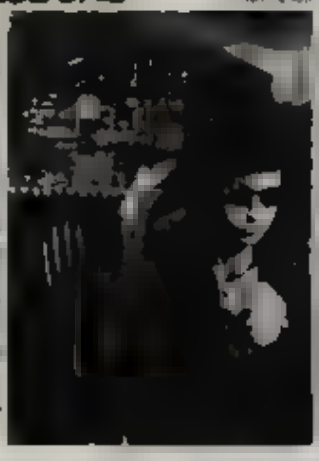
What would happen if the Mafia decided to run a candidate for

mayor of New York City? The answer is Denison Hatch's political thriller **The Fingered City Wiretaps** and sabotage, burglaries and blackmail makes this terror tale seem all too real.

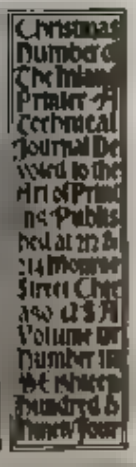
Nobody by Lee Hays is not only a dynamite novel but an exciting new TV series as well. Robert Forster as Nobie Parker an Indian lawman who brings his own brand of justice to the new West. But someone is out to destroy him and all he stands for, and Nobie must desperately fight for the honor he treasures and the justice he loves. Action and adventure in the tradition of Billy Jack.

How do you stop the head of an international drug ring whose he's one of the wealthiest, most powerful men in France—and perhaps of the highest levels of French government? Agent Steve Ventura last three men trying to do it legally. Now he's got another way to hire a pro. **The Destructors** by Max Franklin from BALLANTINE is a fast-moving thriller of drugs, seduction and murder and a dy-

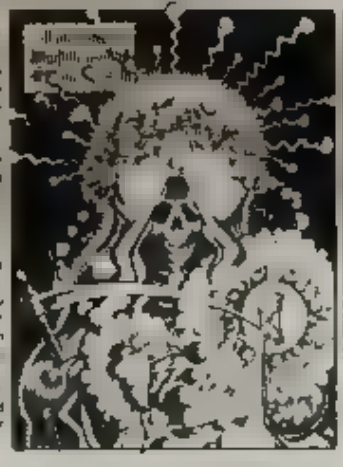
Rock Dreams a [illegible] mark, a historic document in [illegible] experience that once seen will [illegible] be forgotten. Its watercolor [illegible] color paintings that present a unique fantasy look at the history of Rock and Roll by reassuring its own images, drama romance plus myth magic and mystery. Nik [illegible] noted English Rock writer to [illegible] down a spellbinding narrative [illegible] for perhaps with the book's rhythmic structure. But it is artist Tony Peatfield who executed the [illegible] portrait jacket to David Bowie's **Diamond Dogs** album; that captured the metaphysical lightning of Rock and makes it capable along its [illegible] legendary from Bill Haley's comet to Buck Cooper he tells the saga. The Rock Heroes not as they appear but AS THEY ARE. **Rock Dreams** is satisfying as P & G. as explosive as Acid Rock. From POPULAR GALLERY at $7.95.



Will Bradley was among the first American artists to realize the possibilities of poster design held for commercial purposes. Experimenting with type illustration and layout he produced posters ads. book and magazine covers which were as functional as they were original works of art. **Will Bradley's His Graphic Art** contains 87 examples of his best work. From the earliest black and white designs to his elegant Art Nouveau style. What William Morris and Aubrey Beardsley were to designers abroad Bradley was to the art movement in America. Now that Poe is backward Hopp, Wyeth, Pyle and the's have become so ultimately collectable it is a special pleasure Bradley also. Their [illegible] in the sumptuous sampling that will become a treasure chest to art lovers everywhere. From Dover at $4.00.



A History of Underground Comics the first full-length study of one of the most unusual aspects of American culture. The author Mark James Estren, has spared no effort in his research of the subject that reaches from 1915 to the current UG scene. Amply illustrated with over 100 reproductions in two colors, the book is written in an informal revealing style which comes close to the [illegible] atmosphere. Crumb, Shelton, Vaughn Bode, Griffith Trina, Williamson Spain, Thompson, Moscoso, Isaac Ritchen and a legion of others are represented by words, drawings and photos frequently telling their own versions of how it all happened. Through them Estren finally explains the social [illegible] and sexual attitudes in America today. Written, designed, printed and bound with underground standards of quality. From STRAIGHT ARROW at $9.95.



Seventy Five posters, including forty eight in full color were selected to represent an outstanding new collection in **The First World War in Posters**. The best efforts from America, France, England, Germany and Italy and other countries have been chosen on the basis of artistic importance, artistic quality and emotional appeal. Some as James Montgomery Flagg's Want You, portrait of Uncle Sam will be familiar to many. Others equally as exciting, are featured here for the first time in their original printing. All [illegible] depict aspects of the new [illegible] era of the war to end all wars. Joseph Darrow applies backgrounds on the art. The posters and the overall place of the posters in the war. To paraphrase Flagg, "You'll want it!" From DOVER at $4.95.

It is seldom enough that one has the opportunity to stand up publicly and say "Thank you" to an old friend. Therefore it gives me great pleasure to be assembling the first of a new series, **THE BEST OF PLANET STORIES.**

For thirteen years, from 940 to 953, when the magazine ceased publication, I had the happiest relationship possible for a writer with the editors of **PLANET Stories.** They were not, in the beginning, a proving-ground where I could gain strength and confidence in the exercise of my fledgling skills, a thing of inestimable value for a young writer. They sent me checks, which enabled me to keep eating. In later years, they provided a steady market for the kind of stories I liked best to write in short. Over them such Ta T T Scarl, Malcolm Reiss, and Bo Wilbur Peacock, Chester Whitehorn, Paul L Payne, Jack O'Sullivan, and Jerome Bixby, my fondest salutations.

planet discovers brackett

It was fashionable for a while, among certain elements of science-fiction fandom, to hate **PLANET Stories**, they hated it, apparently because it was not **ASTOUNDING Stories**, a view which I found ridiculous at the time, and still do. (They came now to be truthful, not those standard lies you say. 'Gee, **PLANET** was a great magazine, wish we had it back!!') Of course **PLANET** wasn't **ASTOUNDING**, it never pretended to be **ASTOUNDING**, and that was a mercy for a lot of us who would have starved to death if John W Campbell, jr. had been the sole and only market for our wares. Apart from everything else, there wasn't room enough for all of us in that one magazine. And we who wrote for **PLANET** tended to be more interested in wonders than we were in differential calculus or the theory and practice of the hydraulic ram, even if we knew all about such things. (I didn't. **Ed. Thinking** went for the cerebrum, **PLANET** for the gut, and it always seemed to me that one target was as valid as the other. **Choose a man's part.**

PLANET, unashamedly published space opera. 'Space opera, as every reader doubtless knows, is a pejorative term often applied to any story that has an element of adventure. Over the decades, brilliant and talented new writers appear receiving great acclaim and each and every one of them can be expected to write at least one article saying flatly that the day of space opera is over and done. Thank goodness and hence forward these crude tales of extraplanetary romance will be replaced by whatever type of story that writer happens to favor — closet dramas, psychological dramas, sex dramas, etc. but by God **important** dramas, centering nothing but Big Things.

Ten years later the writer in question may or may not still be around, but the space opera can be found right where it always was, sturdily driving its dark trade in harder.

There's a reason for this. The tale of adventure, of great courage and daring, of battle against the forces of darkness and the unknown, has been with the human race since it first learned to talk. It began as part of the primitive survival technique, interwoven with magic and ritual to explain and propitiate the vast forces of nature with which man could not cope in any other fashion. The tales grew into religions. They became myth and legend. They became the Mabinogion and the Ulster Cycle and the Volsunga. They became Arthur and Robin Hood, and Tarzan of the Apes.

The so-called space opera is the folk-tale, the hero-tale, of our particular niche in history. No more than a few years back, Ziolkovsky was a visionary theoretician Goddard, a genius before his time, had to pretend that his rockets were for high-altitude research only because he was afraid to use the word 'space.' The superstitious, who were carrying their brains in their hip-pockets, continued to sit upon them, thus ensuring that Sputnik went up and Fright swept the daylights out of them.

But the space opera has been telling us tales of spaceflight, of journeys to other worlds in the solar system of journeys to the worlds of other stars, even to alien galaxies, has been telling them for decades with greater or less skill but with enormous love and enthusiasm. These stories served to stretch our little minds, to drive us out beyond our narrow skies into the vast gleams of interstellar space, where the great suns ride in splendour and the bright nebulae ring their sails of fire pursuers long across the universe, where the Coal-sack and the Horsehead evoke patterns of black mystery, where the Cepheid variables blink their evil eyes and a billion nameless planets may harbour life-forms indefinitely monstrous and strange.

Escape fiction? Yes, indeed. But, in its own ironic way as we see now it was an escape into reality which even now some people are still trying to fight off as the Devil fights holy water, afraid to look up and Out.

Usually the space opera was firmly based in its essentials, upon current knowledge and on advanced speculation on technology astronomy physics, chemistry biology mathematics, etc. And wild-eyed as some of them may have been the stories taught us a lot about the universe we live in; taught us the difference between a planet a moon, a solar system, and a galaxy, things which still incredibly seem not to be known to a large number of citizens; taught us something about celestial mechanics, and the origins of life and the ultimate deaths of suns. They also taught us to beware of scientific absolutes.

The main thing about space opera was that besides offering adventure and excitement it spoke to us from the dead weight of conventional thinking that denied the existence of anything beyond cheese fencposts, and the enemy Pan.

Now we have seen the actual. We have seen via television, those footprints on the Moon, man's first step into the vidal universe which he must seek out or perish. We have seen space opera as the publicity men in the flight of Apollo thirteen, where brave and gallant men fought for survival against incredible odds, and won. We have seen the faces of alien planets, strange and forbidding. We have learned a little. We shall learn much more.

So where does this leave space opera, especially the space opera of yesteryear? And why should we bring back even the best stories from a magazine like **PLANET**, which passed on to Great Distributor in the Sky almost twenty years ago? Surely much of the science is outdated.

We know now that Venus is a hell hole at impossible heat where no man could survive for a moment. We know that Mercury is even worse. We know that Mars

but hold on there, no we don. We're having second thoughts about Mars after a much closer and closer look. There was once an abundance of water there, and a thicker atmosphere, and even now human survival there would be possible, with a measure of assistance. One imagines that might be in very fair men to live on equivalent Mars as it is on the continent of Antarctica, which they manage to do pretty not comfortably. We have not yet landed on Mars, and so we cannot yet be sure what will be found there in the way of life-forms, past or present, though some sort of vegetation seems at least possible. It's probably too much to hope for the Twin Cities of Helium, but discoveries may well be made which will be far more exciting and of profoundly greater importance.

In any case, Mars is still fun.

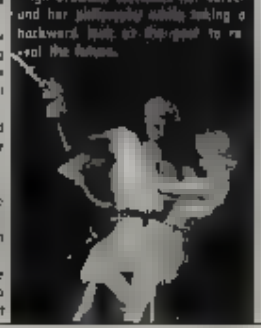
ZERO

LEIGH BRACKETT LAUNCHES A NEW HEROIC AGE!

Leigh Brackett has been writing outstanding science-fiction since 1940 when her "Martian Quest" was published in Astounding. She is best known for her heroic adventures, featuring larger-than-life swashbucklers like Eric John Stark, the most famous character, and hero of Brackett's books. The Sleepless Sea and The Hounds of Skaith (previewed in our centre-spread). In addition to sf and fantasy novels, Leigh Brackett has a long list of screenplay credits to several major Hollywood film studios. Her first screen assignment was a collaboration with William Faulkner for Howard Hawks' 1944 production of The Big Sleep. Her most recent screenplay was The Long Goodbye, which has been selected by several top critics as the best film of 1973.

Born in Los Angeles, Leigh Brackett had two husband Edmond Hamilton, a top sf writer in his own right, divide their time between the family farm in Ohio and a home in California. She is currently writing the third Skaith novel, The Legend of Skaith, in addition to editing The Best of PLANET Stories for Ballantine. Leigh Brackett, herself one of PLANET's foremost contributors, will be splashing tales that best illustrate the format of science-fantasy and heroic adventure which made the memorable pulp magazine one of the most exciting and successful on the stands.

In the following essay, MERLIN'S MUSINGS presents a penetrating portrait of an author who helped make it happen. Leigh Brackett discusses her career and her philosophy while taking a backward look at the past to reveal the future.



space opera sfun

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So where does this leave space opera, especially the space opera of yesteryear? And why should we bring back even the best stories from a magazine like **PLANET**, which passed on to Great Distributor in the Sky almost twenty years ago? Surely much of the science is outdated.

We know now that Venus is a hell hole at impossible heat where no man could survive for a moment. We know that Mercury is even worse. We know that Mars

but hold on there, no we don. We're having second thoughts about Mars after a much closer and closer look. There was once an abundance of water there, and a thicker atmosphere, and even now human survival there would be possible, with a measure of assistance. One imagines that might be in very fair men to live on equivalent Mars as it is on the continent of Antarctica, which they manage to do pretty not comfortably. We have not yet landed on Mars, and so we cannot yet be sure what will be found there in the way of life-forms, past or present, though some sort of vegetation seems at least possible. It's probably too much to hope for the Twin Cities of Helium, but discoveries may well be made which will be far more exciting and of profoundly greater importance.

In any case, Mars is still fun.

the readable red planet

So is Venus. Not, perhaps, as the actual and factual worlds as opened, but simply as creations of a writer's imagination, full of wonders that may perfectly well exist on some world, somewhere.

Stories such as those from the heyday of **PLANET Stories**, are not intended to be read as educational texts if you want accurate up-to-date science, buy a book, and be prepared to buy a new one every week or so as the state of knowledge continues to move ahead in quantum jumps. Also, if you are looking for the delights of comprehensive, adult sex, and a general sense of dismal gloom, you will not find them here. These stories, plentiful as it may seem, were written to be entertaining, to be exciting, to impart to the reader some of the pleasure that we had writing them. You may also sense a vigor and vitality that is not too often found these days (perhaps because we were dealing with heroes and thought no shame to ourselves for that).

There is a persistent myth about space opera which says that stuff in all the pulps were all about rows of bug-eyed monsters, wood-nymphs with ray-guns, senseless slaughters and a childish jingoism that portrayed the dominant human happily trampling all over an assortment of extraterrestrials invariably imagined as evil and menacing. Have even you supposedly eminent critics who want so far as to say that science-fiction had failed miserably in that it had never considered alien psychologies, or the problems of communication with alien intelligences which would be wonderful what, if any, science-fiction these gentlemen have read. The stories contained in **The Best of PLANET** series ought to help prove the falsity of those several assumptions.

While we're clearing the board, it may be the right time to mention 'Legion of the Red Mist,' by myself and Ray Bradbury. Have included the story in the **First Best of PLANET** volume, not from vanity, but because the nice people at Ballantine gave me a chance. "Jane Brackett says put [illegible], if you don't edit the series." Since I'm not about to edit a series every day, and since I'm not totally unaware of flattery, managed to acquiesce gracefully.

In this case, of course, the story is as much Ray Bradbury's as it is mine — exactly as much. I've heard all sorts of conjectures about who wrote who in this solo and only collaboration between us — that Bradbury wrote the phallic bits, Brackett the action, etc., etc. The truth is quite simple in its summary of 944. Had finished about half of a 20,000 words for **PLANET**. Suddenly lightning struck and no one more amazed than I had a job writing on the screenplay of **THE BIG SLEEP** for Howard Hawks. It was obvious that wasn't going to have time to finish the story and asked Ray if he would like to tackle it. He had nothing to go on but what I had down on paper. I never worked from an outline in those days (and often regretted it) and had no idea where the story was going. Ray took it and finished it completely on his own, never read a word of until he handed me the manuscript, and never changed a word other than I'm convinced to this day that he did a better job with the second half than would have done. Bradbury's section begins with the line "He saw the flask, barded by vines of the golden hounds." Ray did some of the best of his early writing for **PLANET** and this was some of that.

Getting back to the mention of Big Thinks like Dr Moreau's beast-men, writers of adventuring stories aren't allowed to have them. Sometimes we manage to smuggle one in even as one of that series we is that no one realizes it's there. Who looks for a statement of any Real Importance in a space opera? won't tell you whether any such are lurking among **The Best of PLANET Stories**, but if you should happen to think you see one here and there, you just might be right.

new planet in orbit

Anyway, both Ballantine and my self hope that the **Best of PLANET** series will bring to you the best of a magazine much too long neglected, both for the enjoyment of young readers who have heard about **PLANET** but never seen it, except on Ruckstar's tables at ghastly prices, and for the older fans who may take their own nostalgic pleasure in welcoming back an old friend. We hope also to reach a third and even larger group — people who have never read much or any science-fiction but who are looking simply for entertainment.

The planets are yours. Read and have fun.

LEIGH BRACKETT

LEIGH BRACKETT'S
STARK
NOW ON SALE
FROM
BALLANTINE
BOOKS
THE
HOUNDS
OF SKAITH

Maybe we're malhovring, but it looks like the science fiction field is growing stronger month by month. Publishers who wouldn't touch the stuff now include a title or two in each schedule. SF has climbed to the best-seller charts and merged hymenically with religion, medicine, ecology, sex, the supernatural and a host of other areas.

BALLANTINE leads the science-fiction field this month with a pair of block-busters, **Hardcover With Gloss** (reviewed in MEDIASCENE's bestseller section) and **The Hounds of Skaith**. The smashing sequel to **The Ginger Star** Leigh Brackett's newest epic begins where Stark has rescued his master Simon Ashton, from his captors on the Citadel of

stark sequel set

the North. Now he turns South, on a danger-filled journey in search of the powerful cards Protector He becomes the war-chief of the Hooded Men—a fierce race of nomads who inhabit the cold northern deserts—and establishes a base of operations. The Hooded Men are warring with the Skinners, debased humans who have developed their endurance and ability of speed. The stakes—the dwindling resources of the desert. A shattering battle for supremacy follows, with Stark leading the way to freedom. If early sales reports are any indication, Stark will be as popular as John Carter—only ten times better.

More from BALLANTINE. Wilson Tucker has envisioned a unique and original concept in his highly acclaimed **Year of the Jackpot**. It is the story of billionaire Orion Thorne who cared about only two things—women and art. And because he could afford it, he paid the world's finest artist to combine them to create the unforgettable Monalisa—in a startling new art form, the sensatron. Then Monalisa and the artist disappeared—through the sensatron. To solve its secret, Thorne embarks on an odyssey that will bring him to ultimate unity with the universe.

The best work of nine superb science fiction writers has been culled in Bob Silverberg's new **Alpha**. If anthology it you haven't already done so, check the rocks for a recent re-issue of **Lest Darkness Fall**, an L. Sprague deCamp classic. Alan Dean Foster has been picking up a legion of readers with his new books including the best-selling **Icerigger** this future, **Dark Star** tells of a travel weary crew, bored to a state of inefficiency, with a live bomb in their ship set to explode unless they can stop it. Soon to be released as a motion picture.

D. C. Fontana authors the novelization of Gene Roddenberry's TV pilot, **The Questor Tapes**. Questor is an android, built from the notes of a prominent scientist, his self-appointed task to find his creator to discover the full meaning of his mission on Rife. James White's **Major Operation** tells of a super hospital orbiting the earth, built to meet any medical challenge in the galaxy—until a strange invisible life form infiltrates the structure and causes deadly hallucinations.

Stalker 1 is a collection of SF short stories selected TO ENTERTAIN by popular science fiction editor Judy-Lynn del Rey. Look for your favorite writers who explore a multitude of imaginative concepts with wit, wisdom and wonder. You don't have to be Jewish or even from the same Star state to read the **Texas-Israeli War: 1999**. America has become the victim of nuclear destruction. Texas has seceded from the States. The President is kidnapped! Israel and Texas join forces. Fast-paced SF adventure. So

read - already.

Who was Geronimus Tesla? Sancho Panzafiori? When was the Sunless Years? The Weird Age? Where was Mirkwood? Fongore Forests? All the people, places and events in Tarkham's world are identified and described in detail in Robert Foster's **Guide to Middle Earth**. It looks as though BALLANTINE has cornered the Tolkien market this season with an armful of the most exquisitely

frodo lives at ballantine

produced packages we've seen in a long time. Since 1965, BALLANTINE has offered a yearly calendar to those who have visited Middle Earth—and this year is no different. The 1975 version features 13 full-color illustrations by fan artist Tim Kirk, and is carefully annotated with important dates, like Frodo's birthday. Careful it could be habit-forming. **The Lord of The Rings** deluxe boxed set of oversized volumes is also available in addition to five Tolkien posters ranging from $3.49 to $5.00. Ask your local bookstore!

The newest addition to the BALLANTINE ART SERIES is also worth looking at. **The Fantastic Kingdom** is a collection of illustrations from the golden age of storytelling, representing the masters of high fantasy Arthur Rackham, Maxfield Parrish, Kay Nielsen, Howard Pyle and many more. Pure joy!

If you were knocked on your rollfin by Barry Malzberg's **Beyond Apollo** and **Destruction of the Temple**, make certain you read his two newest novels from POCKET BOOKS laying down **On A Planet Alien** (aka Hans Fallada) and his crew to an outlaying world: their job, to civilize the barbarians. They find ancient ruins, strange religions and a mysterious runic stone. Something at all seemed so familiar. Too familiar. Were they the Man-Gods from Space? In **Beverly's World**, Malzberg reveals the innermost life of a science fiction wordsmith with more bizarre complications than a Salvador Dali dream. Will keep you guessing right up to the final page.

At man reaches out beyond the gates of Heaven or into the deepest space of his own mind, how far will he go? To the End, the infinite, the source of the divine itself? In **Strange Gods**, Roger Elwood has selected a dozen tales from as many top SF minds to answer that question. Are you're ready for it? Edward Bryant's **Angel Mountain** is a brief but entertaining

STRANGE GODS
Edited by Roger Elwood
In the tradition of 2001 and A Canticle for Leibowitz—science fiction confronts the most Unknowable of all.

to man into Power by Lawrence ... in a time when mankind achieves total conquest of space—but in the process, loses its freedom. Then a lone spaceship and its rebel crew results in a gamble that will either save or destroy Empire Earth.

Sc-fi readers will discover a new cluster of stars at ACE BOOKS that for line-up for this Fall. September sightings will feature **What's It Like Out There**, a classic collection of Edmond Hamilton's best stories including "The Star, My Brother," "Twilight of the Gods" and the title tale. On Mother Earth at war there Hamilton's always good company. Andre Norton's **The Sioux Spaceman** is back in print again and up to his scalp in galactic trouble as he fights to free an enslaved race—and becomes a rebel-leader among his own people.

Mack Reynolds is on top in as ACE DOUBLE **Dorsai Planet and Depression or Bust**, a reprint and a fir paperback publication. Warren Smith reveals **The Strange Powers of the Mind** is a collection of happenings that takes the reader into the uncanny world of the Sixth Sense.

pair of Perry Rhodan cosmic thrillers wrap up this month's offering, **Jupiter** and **The Star Dwarfs**.

Tolkien brings goblin sprites and John Macklin's **Casebook of the Unknown**, a chilling collection of Paranormal Phenomena. Star duo award winning novelist Barry Malzberg's **Guy at the Nerve**, a nightmarish tale of a New York welfare worker's task to prove the human race worthy of admission into a Galactic Federation—or be destroyed. Another Andre Norton SF adventure, one of her very best, will be available in October. Convicted criminal, Ross Murdock, volunteers for a secret government project and finds himself thrust

...ne an endless climb towards destruction by using the source of some lost technology the Russians have tapped for a source of super weapons. **The Time Traders** is the first of a series where the past has become a battlefield for the future.

Edgar collectors will be delighted to know ACE has scheduled another rare historical adventure by the author of the John Carter epics. Swash-buckling deeds and derring-do surround the mysterious highwayman known only as **The Elder Scarlet Pimpernel** will your return ever? Perry Rhodan continues to cut a successful path through a universe of space beddies in **The Micro-Tacks** and **Prisoner of Time**. Who said the pulps were dead?

Ursula K LeGuin, an SF novelist who seems to be in little danger of finding herself out of print will be represented on the November book racks with a trio of her most memorable creations. Those of you who haven't had the pleasure of experiencing the LeGuin magic could do no better than **The Left Hand of Darkness**, **City of Illusions** and **Rocannon's World**. Perry Rhodan winds up the schedule with **A Touch of Eternity** and **The Guardians**.

"Eaten Alive By Bugs!" screamed the headlines—and the terror-stricken panic began. Had nature gone berserk? Or was it some deeper, darker force? Frequent **MEDIASCENE** contributor Donald F Glut has shaped a frightening, imaginative thriller of ecology gone mad—and beyond. You may not be able to look a Lady Bug in the eye again after you get **Bugged!** from MANOR BOOKS.

They were exactly alike, carrier images of each other. Alvin worked as a 21st Century lawyer with a crew of apes, able to remember the future, unable to see ahead into the past. Then he began to

avon's clone does it alone

awake in mind and body knowing suddenly there were three others exactly like him clones grown from a single ovum in an illicit laboratory experiment. He had to find them—and the beautiful green-eyed girl he was having disturbingly erotic fantasies about. Soon they would unite against the Dominion Authorities with their combined psychic powers. **Clone** by Richard Cowper—fast-paced and funny from AVON BOOKS.

Flash Gordon, AVON's answer to Perry Rhodan, is back for a fourth appearance in **The Time Trap of Ming XIII**. This time, Flash is pitted against assassins from the future sent by a yet-to-be Ming, to alter the course of history. As a balance, look for Philip Jose Farmer's **Strange Relations**, the first in AVON's Rediscovery Series. Farmer spins a tale of a man totally alone on an alien world. That is, except for a huge plant, bizarre and seemingly intelligent, which offers more than just companionship. In Kandulu's **The Syndic** he has what it takes to stay on top with this eighth-seven tale of an inter-galactic treasure hunt for immortality. It is the story of K, whose touch is unique in the cosmos because it could cure universal sickness. Yet that same touch could spawn death, disease and desolation when out of balance. A challenging, exciting book well worth the time spent reading it.

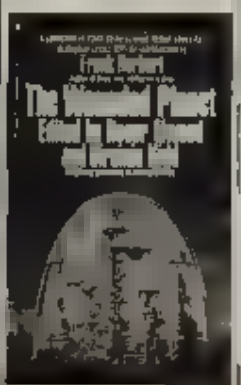
Triple Detente is Piers Anthony's alternate to interstellar warfare. Anthony grapples with the politics of conquest and universal harmony as he explores cultures in conflict and the fascinating enigma of otherworld psychologies. Michael Coney is also on hand with a new approach novel, **Monitor Found in Orbit**, certain to satisfy those who enjoyed his **Friends Come in Boxes**.

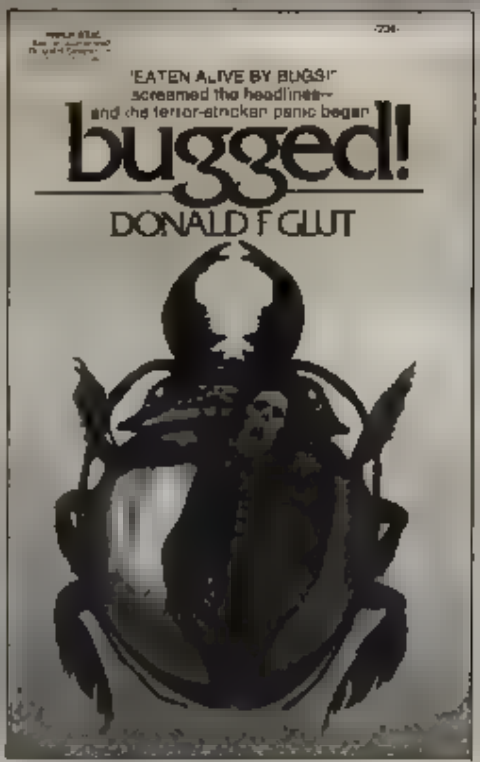
In **The Spell Sword**, Marion Zimmer Bradley weaves another remarkable chapter in her Darkover Series. Like a sorcerer she conjures up a vision of a legendary spell sword, a weapon so ancient and

cap kennedy trio due

next release, when he discovers a culprit of atomic flame that could be a beacon to herald a millennium of war in **A World Aflame**.

Andre Norton readers will be delighted to learn her newest book, **Here Abide Monsters**, is on DAW's October schedule. Combining ample measures of myth, magic and her own marvelous imagination, Norton masterfully creates a weird fascinating world next on the other side of the 'Bermuda Triangle'. She thrusts





...s the second science fiction skies with a host of star-studded selections headed this month by Roger Zelazny's **To Die in Italbar**. Awarded the Hugo and Nebula

fanciful no one alive knew how to use it—except perhaps a human whose destiny was somehow linked to the strange planet's own magic.

A trio of Cap Kennedy actioners are scheduled for the months ahead beginning with the **Ennea of Lobos** in which the intrepid interplanetary agent plays "the most dangerous

her readers are a pair of young Americans through the doorway into a parallel world where they join others, some lost since before the turn of the century, to escape a place where nightmares are real.

Somewhere the infant god Seul began born. The ripples of power emanating from the mutant messiah were shaking the complex societies that had mushroomed from the world's ashes. Stuart Gordon's **Two-Eyes** is a stunning experience of high fantasy and suspense. European SF writer Herbert Franke weaves a tangled tale on alien worlds in machine-cal civilizations and in rebel cities, where the **Mind Net** creates inescapable problems and a fantastic solution with shocking impact. **A Touch of Infinity** showcases 3 new stories about man and his future as only best-selling author Howard Fast could envision them.

November brings the first novel in Lin Carter's new epic fantasy series, **The Warrior of World's End**. The time is in the whited eyes of Gondwana's slim futurity near the

...and watch as ... habited by man, when the Great Night shall fall over the world. The first sign of the End is was foretold, would be in the heavens—the falling of the moon. It was also said a man shall come into the lands, a man not like other man, but sent from Golsenil. The saga of Corsellan Silvermane begins in **Warrior of World's End**.

Acclaimed "the best utopian novel of Soviet literature," **Hard To Be A God** tells of an extraterrestrial State and a brutal, efficient feudal system. An observer from a distant world is sent to humanize the State. Though he is a fighter who cannot be defeated, but never kills, he finds he is unable to conquer the apathy and indifference of the citizens.

Simon Petrano marooned an astronaut on a featureless plain of an unknown world whose inhabitants seem to defy Earth logic. Insane cultural practices turn out to be quite normal, apparently sane natives are considered crazy. And

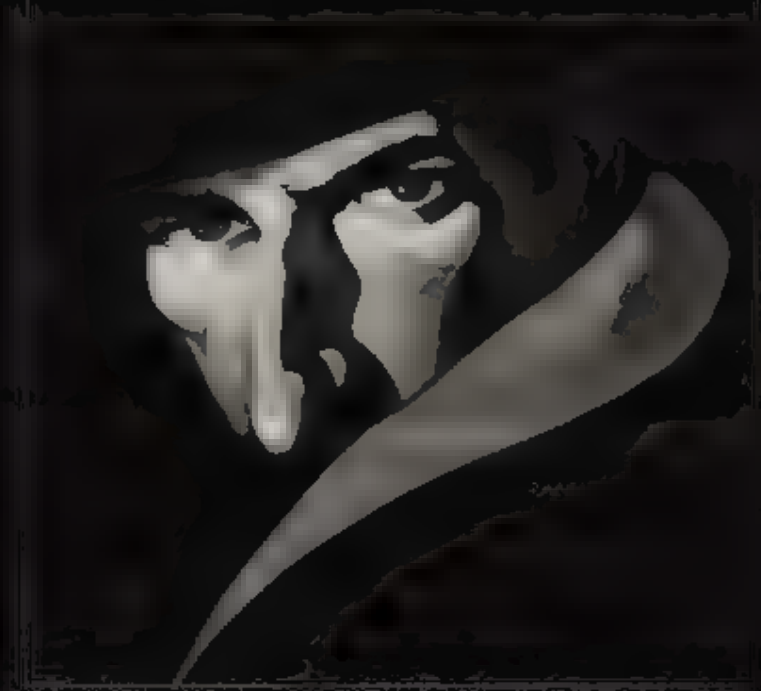
they all use the unique transportation system—the 'alimentary canal' of a world-girdling WORM-WAY. A wild, null-Earth logic novel with more twists than a politico strip—by Neal Barrett Jr. **A Voyage To Carl** by Ian Wallace takes place in a parallel world which may or may not be ours. A force from somewhere beyond the galaxy seeks to take control. Only Cargyl, a man with the most extraordinary powers, stands between them—and total conquest.

BANTAM has a pair of books on the racks now easily the equivalent of any science fiction available. Joel Watson's **Supernature** is a penetrating, new look at unexplained phenomena, a previous $7.95 bestseller that has been hailed as a bridge between science and the occult. **Return To Earth** is General Edwin E. "Buzz" Aldrin, Jr.'s story in his own words, Aldrin details the flight of Apollo ... the first landing on the moon. The return to Earth and the dramatic aftermath including his emotional breakdown and triumphant recovery. A surprising, sometimes shocking look at one of history's authentic heroes.

More science non-fiction is on tap in Richard Winer's **The Devil's Triangle**, the mysterious death-trap area off the coast of Bermuda where hundreds of men and machines disappear never to be heard from again. What better time could there be to release Ray Bradbury's **The Halloween Tree**? A group of boys explore a mysterious house and meet a spirit who whisks them back in time to discover the beginnings of Halloween—in Egypt 4,000 years ago, near the night fires of caveman in Druid Britain, among the witches of Europe, and even more intriguing corners of the world.

More SF next issue—keep your gyros steady!

RETURN OF THE HERO



Who knows what evil lurks in the hearts of men?" the eerie voice said and followed with a hollow, mocking laugh that sent shivers up American spine.

He knew. We knew he knew! So did everyone who was near a radio on Sunday afternoons during the 30's and 40's. The voice belonged to The Shadow, the black-shrouded stranger who could "cloud men's minds so that they could not see him." He was Batman, James Bond, Sherlock Holmes and Charles Atlas all rolled into one.

This month, The Shadow makes his comeback as PYRAMID BOOKS begins publishing the novelized adventures that made him one of the nation's most successful crime-fighters. From 1931 to 1949, Street & Smith produced well over 300 Shadow pulp magazines to supplement a weekly radio series that had become an American habit. There were also Shadow games, Shadow movies, Shadow toys and and Shadow comics. There may be more.

The Shadow was, in reality, an ancient Kwangtse—who got the jump on future wealthy, young, cosmopolitan-types with a corner-pocket for solving crimes. In the radio series, The Shadow had the power to make himself invisible to his adversaries (the ordinary laugh might be half Transylvanian, and generally spent the first half of each show revealing his happiest friend and companion, Margo Lane, have been killed, unspeakable mayhem. In the pulp novels, he was a master of disguise, who rarely wielded his gun. The shadows with the help of his black cloak (the inside was a quicksilver bright crimson—pulp covers revealed colors) dimmed the radio Shadow who was essentially a lonely the pulp character prized a net work of agents.

The radio version had many flaws and features, but the pulp Shadow had more compelling, double-sided complexities. In fact, Lamont Cranston was only a pulse of the Shadow. He was really Master Agent Kent Allard, Masters will, of course, have the opportunity to piece the puzzle together themselves with the aid of PYRAMID'S reprints. The Living Shadow and The Black Master are the first novels scheduled, with titles like Tides of Crime, Gang Chiefs, The Black Mask and Weapons promised for the future.

PUBLISHER'S CRIME BILL Armed to plans to include The Shadow's exploits in their reprint next summer, trailing still more interest in popular pulp crime-fighter Murder By Magic, The Freak

Shadow's Lord Mask of Mystery are slated for hardcover publication. Maybe the paperback and the hardcover series will include one of the Shadow, who will offer again his blinding imposition of pulp art and style to magnify the essence of the original version.

MOVIE BOMBS A slew of Shadow movies, mostly representations of the pulp novels, Orson Welles and Tarzan of the Dragon, in the original also The Shadow's author, Walter Gibson (alias Maxwell Grant) has written a lengthy and revealing preface for how he created the character and produced a staggering 282 novels for the series.

The Shadow will be flanking the action to a goodness of the other pulp heroes (all of which, when born and developed to reflect the style and economy of writing required.

In the PULP Era, Doc Savage was the most runaway, with Gen. Superman to The Shadow's 282, two years ago, Bantam started reprinting Doc's adventures with remarkable success. Batman, Lone Ranger, Tarzan, Conan and a colorful cast of characters—made Savage a logical choice for the hungry boys. Bond and Doc

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Another pulp crusader due to storm the paperback world of gaslight crime and sinister mysteries is The Spider. POPULAR LIBRARY has the rights to his series which ran for a substantial 118 issues. Master Richard Wentworth became the ruthless, mysterious Spider whenever evil materialized in what was easily the most violent of the pulp hero sets. Plans are to adapt the character's

the shadow, with the [illegible] by Gallagher as the protagonist.

FREEDOM'S PRESS Now who knows pulp heroes' fortune exists with their publication of six reprints a year. The Shadow [illegible] and The Invisible Legion. The first reprint of the hard-hitting tale of the 40's, Secret Agent Jimmy Christopher originally known as Spyfist Jones, pulp and [illegible] in America in the spirit of [illegible] and oppression.

Why have the pulp heroes returned? Why is Warner Bros. filming an adaptation of Doc Savage—and Robertson publishing [illegible] as Nick Carter in a series all [illegible] books?

Perhaps the answer lies in the nostalgia trend that has engulfed the country—Hollywood, the drive-in, the Hollywood movies and the pulps, an effort to recapture a happier and less complicated era. Perhaps we've had enough of the anti-hero and the "Graduate" syndrome.

Regardless, pulp fans have waited since the last Shadow pulp was printed. Watergate, inflation and Viet Nam have perhaps recreated the climate of paranoia, decree

alon used a world war an American society. The cultural climate. It seems a favorable to the traditional hero the good guy. Why else The Executioner Coins. Charles Bronson?

It all began of course, with The Shadow. A legend who spawned a legion of imitations, whose sinister laugh kept America on the edge of it's chair for a decade. We wondered how a legend is created, and went to the source, to the man behind The Shadow. Walter Gibson Here, in his own words, he tells how it all happened.

● For nearly ten years I have been a full-time professional writer supplying daily features to the Ledger Syndicate on my home town of Philadelphia. These included simple "Alfred Dinsel Tricks," "Brain Tests," Crossword Puzzles' and other items that were sold to news papers everywhere.

With Howard Thurston and Harry Houdini, the leading magicians of the 920's, had me do articles or booklets for them under their names and I actually 'ghosted' some Thurston features for **Ghost Story Magazine.**

During the next year I wrote fictionized text articles for Metropolitan's **True Strange Stories** while it lasted and, did **Secrets of Magic** for Harry Blackstone, who had begun to rival Thurston in 930. the Houdini Estate gave me access to all of his unpublished notes, enabling me to prepare **Houdini's Escapes**, the first definitive and only authorized recording of the master mystifier's actual methods.

My big ambition was to crack the mystery field with a hard-cover novel. For this I needed an all-star mystifying character and had been thinking of one who would be a mystery in himself, moving into the affairs of lesser folk much as their amusement. By combining Houdini's penchant for escapes with the hypnotic power of illusion myself, plus the ventriloquist shtick by Thurston and Blackstone in the creation of illusions such a character would have unlimited scope when confronted by surprise situations, yet all could be brought within the range of credibility.

As an opening I had pictured a shrouded figure emerging from a night fog to prevent a despairing young man from taking a suicidal leap from a high bridge. The mysterious stranger would supply the rescued man with a hotel room money and orders to obey whatever command he might receive. By so doing the rescued man would become involved in dangerous adventures along with other persons who had been aided by the same benefactor United in a common cause, all would be mutually avenged by the dominating power of their unknown master who would always be on hand when further rescues were required.

I was thinking in such terms when started toward Penn Station for the train home, only to remember that there was time for a stop-off at Street & Smith's on Seventh Avenue above Fourteenth Street.

had recently sold a short fiction story to Street & Smith for one of their detective magazines and Frank Blackwell, the editor-in-chief had expressed a possible interest in a series of shorts on factual crimes.

was ushered in quite promptly but when I mentioned the proposed articles, Blackwell dismissed them completely. He had something quite different to discuss and came right to the point. Street & Smith were testing new magazines to meet increasing competition and they had decided to revive the "character" field.

Specifically, they wanted a character so to be called "The Shadow," to be tie-in with an announcer's voice that was being used to introduce The Detective Story Hour a weekly radio program that dramatized a short story from each new issue of **Detective Story Magazine.**

Blackwell wanted a novel-length story fast. As a fictional writer with a flare for fiction. could be the very man to turn out a serpentined job with a deadline. teeth to meet a prompt deadline. With The Shadow, it would mean bringing a ridiculous and utterly incredible concept into the realm of reality.

Yet that intrigued me. for it fitted with the very type of character that already had in mind. When Blackwell asked if had any ideas.

went into a verbal description of the night scene on the fog-shrouded bridge and the incidents that follow-ed. saying that was as far as had gone it was far enough for Blackwell

On the trip back home, began roughing out my chapters, and the next morning went to work from my notes. named my would be quickly Harry Vincent and titled my first chapter "Out of the Mist." describing his rescue and detailing the instructions that he was given That led into the next chapter which featured "The First Message' the Harry received at his hotel. It told him to watch "The Man in the Next Room." the title for Chapter Three His visit was brief for the man's life was snuffed out in Chapter Four by "A Bold Murder." committed by fellow crooks who discussed it openly in Chapter Five, titled "The Shadow on the Wall" This denoted the presence of an unseen listener. and resulted in Harry Vincent receiving "The Second Message" in Chapter Six. which put him on a further trail

banged those out in a few days. keeping notes toward further chapters. with suggested headings leading to the solution of a big-time robbery that gathered up all the loose characters from the story. Whenever The Shadow emerged from darkness. he blended back into it in the same weird fashion. Occasionally. he appeared openly as a suitable disguise, even baffling Cliff who ran into trouble in Chester Nine. styled "The Room of Doom." only to be rescued by a Chinese gentleman who spoke such perfect English that Harry knew he was The Shadow.

Ideas sprang to mind quicker than the typewriter keys could keep up with them. was using an Underwood portable set in the lid of its carrying case. on a smooth-topped table At my left was a neat pile of paper and finished pages of manuscript. on my right, a large copper bowl, serving as an ashtray for the innumerable cigarettes that smoked in those days

Whenever I pulled the return lever bringing the carriage over to the right I tapped the typewriter a fraction of an inch in that direction in the course of a few chapters, this warped the copper bowl to the table edge, something that never realized until it toppled to the floor with a resounding bang that reverberated like the stroke of a brass gong in the lair of Wang Fee.

finished the manuscript and titled it **The Living Shadow.** debated it a week ahead of deadline Some Paul names were to be printed. to establish the magazine as a quarterly. was given an order for a sequel. That brought up the point of using a pen name instead of my own. as it was considered wise policy to publish a series under a nom de plume in case the original author should move on to more lucrative fields.

As a sideline I had taken on the editorship of a magic magazine and made up a list of magic dealers with whom was personally acquainted. lined up their first and last names in two separate columns and began interchanging them to form catchy combinations. One of the best was formed from Maxwell Holden, who had a shop on Forty second Street in New York and U.S Grant popularly known as 'Ben' Grant. who operated from Pittsfield, Massachusetts. So established 'Maxwell Grant' as my pseudonym for the Shadow novels.

In order to wage a continually successful war against crime, The Shadow had to have a millionaire's bankroll That enabled him to keep his agents well supplied with funds and to maintain a well-staffed mansion in New Jersey some twenty miles from New York City. He had his own plane handy at a private airport and in due course he was to acquire an autogyro a prototype of the present-day helicopter enabling him to land beside the Manhattan apartment penthouse

The Jersey manse had a large room outfitted as a wireless station, which was operated by both a genial and a quiet young man named Burbank. who took over duty whenever required, Adding other appliances was simplicity itself but my problem as a writer was to supply a suitable name for The Shadow when he appeared in his guise of a millionaire

The name had to convey athletics and distinction, it had to sound strikingly familiar yet be uncommon On the back cover of The Shadow Magazine. they were running the query, "Who is The Shadow?" and was ready to echo, "Only The Shadow Knows!" Actually had to find out and it have to hit the right one to realize that had a name that most people heard. they would remember because it fitted the person it represented—Lew Howlett

That reminded me that had to finalize the contents of the forthcoming Houdini book so back home I took a breather from The Shadow long enough to complete that chore. One batch of notes dealt with anecdotes that Houdini had gained from other magicians The one that was up for the best concerned a Scottish theater owner named Baillie Cranston. The name seemed something of the swing variety, but the "Baillie wouldn't do, though the "Cranston might. Two names, of two syllables each, both family names that would do it

So began thinking back to last names that had heard used as first names, or that sounded fit though they could be. did it alphabetically a trick that had used in devising crossword puzzles, when needed an important key word. On this occasion when reached the letter C. about the third name that came to my mind was Lamont. and that was it. plight's decision

From then on the rest was. **Lure of The Shadow** was a breeze delivered early and was told to do a third story. So went ahead with **The Shadow Laughs**, in which developed Lamont Cranston as a world traveler who might take off for Yosemite or Timbuctoo to borrow but return the next week if the mood seized him.

By march doubling for the most among Cranston. The Shadow kept his identity shrouded in mystery which left him free to adopt other personalities any of which might really be his own But that of Cranston was the most convenient as with membership in Manhattan's exclusive Cobalt Club where The Shadow could stroll in and out in the casual manner of a man about town between his forays as the cloaked phantom who brought terror to the underworld.

When delivered the third story was up ahead of schedule would give me time to finish two more books and could start turning out short stories I had a story in mind. to be called **The Purple Gland** involving a gland that exerted a hypnotic effect upon anyone who viewed it steadily. But didn't have a name to mention at Street & Smith

a my amazement. learned that the first issue of **The Shadow**, which had been on the stands a month. had practically sold out Magazines weren't supposed to do that a shock hard since and what anyone asked how it had happened the reply was. 'Only The Shadow knows!' But such a showing meant that the magazine would definitely be continued as a quarterly and might eventually go monthly was to go right ahead with Number Four did

In an early chapter I placed The Shadow in his sanctum. a black-walled room hidden deep in Manhattan There. his long-fingered hands were working above a polished table. beneath the glow of a bluish light. sorting papers that one of his agents had dropped through the mail chute of an unused office in a dingy building on Twenty-third Street to which only The Shadow had access. From a finger of the left hand gleamed a large strange gem that shone with a deep crimson hue, an unmatched fire opal that seemed like a living coal reflecting the glow of its owner's hypnotic eyes As Maxwell Grant, had presented the Purple Garnet to The Shadow confident that he would find better use for it than could

The second installment of The Pulp Heroes will appear in a future issue of MEDIASCENE.●

SPECIAL EDITION

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DISASTERS

Towering Inferno Rages In World's Tallest Building

SAN FRANCISCO — A scene of unbelievable horror from the depths of hell exploded into being as the world's tallest skyscraper caught fire on the eve of its inauguration. The building, 136 stories high, soon became a **Towering Inferno**, trapping V.I.P.'s and visiting dignitaries in its upper reaches as swift-spreading fire broke out on the 81st floor.

Responding to the urgent alarm, San Francisco Fire Chief, Steve Mc Queen, found the stairs to be piling out of control while he arrived. A veritable furnace, the aluminum and glass tower had become a death trap for the rescuing firemen as well as the captives inside. Super-heated metal was buckling in places, floors were collapsing, clouds of smoke surrounded the structure, electrical elevator systems shorted out, and the sprinkler systems proved ineffective against the growing tower of flames.

Meanwhile, trapped above, the architect, Paul Newman, and the builder, William Holden, are desperately seeking to effect an escape. At the top of the **Towering Inferno** are the architect's girl friend, Faye Dunaway, the head of Security, Bud Simpson, the building's Publicity Manager, Robert Wagner, a California Senator, the Mayor of San Francisco, and a man whom the police suspect of a number of criminal charges, Fred Astaire.

Communications with these struggling survivors has been poor, and an attempt will soon be made to extinguish the blaze by blasting the water tanks on the roof.

In what appears to be a joint venture, both Warner Bros. and 20th century-fox film companies have four different camera crews covering the fire, each focused on a separate aspect of the tense drama being played before them. Film director John Guillermin, is co-ordinating the various operations, while famed producer Irwin Allen, is hoping to get the conflagration sufficiently under control and operations completed by Christmas. At the same time, screenwriter Stirling Silliphant is slouched against a fire-truck, weeping dejectedly amidst the chaos surrounding him.

The damages connected with the **Towering Inferno** can be expected to run into the billions, luckily since the building was to be opened to the public tomorrow, the only casualties in danger seem to be the attendants of the inaugural ceremony trapped above.

Juggernaut Takes Liner On High Seas

NEW YORK — Piracy on the high seas was enacted today as a mysterious individual signaling his name **Juggernaut** sent the owners of the S.S. Britannic the following message:

"You will pay me 2 million dollars by dawn or the world's largest luxury liner will rip apart like a can of sardines and 1200 men, women and children will die. Good day, Juggernaut."

Rescue efforts, directed by Richard Lester began immediately upon receipt of the message. Parachute teams moved into action with United Artists film crews [illegible] the scene.

Books Foresee Tower Blaze

NEW YORK — The raging holocaust that has turned the world's tallest building, located in San Francisco, into a **Towering Inferno** seems to be, and in fact could have been, torn from the thrilling pages of fiction.

The novels, published within the last few years, rocketed to the top of the bestseller listings with startlingly similar approaches to the two now raging in San Francisco's acclaimed skyscraper structure.

The Tower by Richard Martin Stern, published by Warner Paperback Library, has its fiery beginning in a terrorist explosion in New York City. **The Glass Inferno**, by Thomas M. Scortia and Frank M. Robinson, from Doubleday Books, started under mysterious circumstances on the structure's 79th floor. Both trapped visiting V.I.P.'s on the upper floor as they quickly became flaming columns of death. A combination of the most gruesome aspects of both books appear to equal the fiery disaster now being recorded by West Coast cameras.

S.S. Poseidon Makes Waves

Editorial

A lot of water has gone over both a dam and the S.S. Poseidon since her fateful meeting with a rabid wave on New Year's Eve two years ago.

The Chicago **Airport** was rendered almost inoperable by a combination of falling snow and an exploded bomb on the john aboard one of their passenger jets. Only the efforts of pilot Dean Martin and flight attendant Jacqueline Kennedy averted disaster.

Next **Skyjack** artist James Brolin [illegible] and tried to take over and divert airliners to a Cuban-manned airfield.

The greatest disasters have always come from Hollywood. Now with **Towering Inferno**, **Earthquake**, **Swarm** and **Juggernaut**, the situation is spiralling out of hand!

Everyday wholesale destruction awaits us. The news media has told us to expect that Airport 1975 will be the scene of further tragedy.

Current events are packed with tales of epic disasters. Even Watergate had to find a way to politically [illegible] Michael Corrigan and a plane-load of passengers from a shattered DC-9 when it crashed into the Empire State Building and was **Shrivelrock**.

Even calamity's survivors will be forced to endure **Beyond The Poseidon Adventure** when their brain becomes trapped in a tunnel by a landslide.

Turn on the television and you can't help but be drowned under the reports of nature gone wild, wreaking horror with **Hurricane** force in other parts of the world. **The Day The Earth Shook** is still remembered with horror.

And are any of those who were trapped on the 40-story skyscraper which caught fire able to forget their narrow escape. **The Only Way to Rome**? Or the time Walter Matthau and the subway were hijacked on the way to **Pelham, 1-2-3?**

Goodness knows a look at the past will reveal tales of sunken trails and tragedy such as when Pete exploded giving us all a preview of **The Day the World Ended.**

But why is 1974 and unfortunately things tend to get worse before they get better. Will we have to put aside by being the hockey puck of the Gods? Recommend that bomb-shelter you laughed at 20 years ago. Don't go anywhere you don't have to and stock up on plenty of Raid.

But most of all, Pray to God you or Irwin Allen whoever is in charge of such things. Ask him, through your Army helmet and gas-mask, from deep in your cellar and from the bottom of your heart behind a bullet-proof vest, "How much longer, Lord? How much longer?"

SCENE

★★★★★ FINAL

Monday - November 23, 1974 — Weather: Floods, Hurricane

HIT NATION!

Insect Invasion Feared Imminent

WASHINGTON DC — A number of widespread attacks by large swarms of ants, bees, roaches and locusts are slowly mounting into what appears to be a rebellion of the insect world. Sweeping out of the skies and crawling overland, billions of "creepy, crawly bugs" have already overrun a number of small towns, villages and research centers.

Among the first of the documented insect incidents was the development of **Phase IV** reported by Saul Bass Director of the Paramount Research Center. According to Bass and supported by some frightening film footage, a research team in a southwestern field research center was wiped out by highly-intelligent ants, who apparently asserted some sort of control over the team members' will. Drs. Nigel Davenport, Michael Murphy and Lynn Frederick were among the party observing what appeared to be a three-stage evolutionary development process, indicated by distinct "phases." **Phase IV**, which no one seems to speculate upon, could possibly place the ants above man intellectually and put them in control of the Earth.

Paramount's research men are also on hand, allotting an unspecified amount of funds for isolated Siberian growing project concerning a new fast-living strain of cockroaches that have already become known as The **Hellmasters Plague**. Not only are these roaches large, but they live by an entirely different inexplicable cellular life-cycle, and are apt to be incendiary at any moment any place under any conditions.

Hardy Science Cooking

Meanwhile, at the 20th Century Fox Science Institute efforts are being made to collate and analyze the far-flung insect activities under the auspices of **Science**. Professor Irwin Allen whose research into fire and water hazards has won him numerous awards, is in charge of the program and committed to finding a means of arresting the growth of this insect menace. Daily reports continue to arrive of new and more virulent attacks on life and property as bees, wasps, ants and grasshoppers add their numbers to a buzzing, flying, swelling army of the damned. Reports are coming in of certain insects development of immunities to mankind's most fearful poisons.

Various television specials are being planned including ABC TV's **Attack Harvest** the re-enactment of a 1940's locust invasion, to educate and inform you of the best means of defense of your cultivated crops and you should become the victim of the bugs that crawl in the night.

Massive Earthquake Rocks Los Angeles

LOS ANGELES — A massive **Earthquake**, registering well over 9 on the Richter Scale shook this metropolis today causing incalculable personal damage and severing all communication and transportation lines along the Atlantic Coast.

Untold thousands were injured or killed in the initial geologic convulsions. Millions more were left homeless and hungry as the quake applied buildings shattered bridges buckled highways collapsed sewage mains high-tension cables

Victims Of Tragedy Reveal Struggle

HOLLYWOOD — Victims are still emerging from the **Earthquake** shadow city of Los Angeles. Their tales of survival are grim and terrifying.

Charlton Heston and Ava Gardner stepped out of their apartment and were immediately caught in a fury of a powerful tremor. Heston found safety for them under a partial collapse of concrete crushed within six feet of them.

Later, Miss Gardner was caught in cloudburst, icy water that swept her over and hundred feet down an underground storm tunnel.

Genevieve Bujold was among the thousands of victims, which included Marjoe Gortner, Lloyd Nolan, Victoria Principal and Pedro Armendariz, Jr. who had to risk their lives performing hazardous feats to save themselves and others.

Some were not so lucky as to escape. More than once, fear-crazed people found their means of escape cut off by yawning crevasses. Hundreds, trapped in buildings, leaped to safety only to be crushed by their crumbling homes and offices.

Police Patrolman George Kennedy could not even estimate the final death and property damage in this, the most devastating and tragic **Earthquake** in Hollywood history.

Countless others were trapped under tons of rubble, suspended in inoperable elevators, or forced to leap to their deaths from burning and crumbling high-rise office buildings in the heart of the business district.

The massive Hollywood Dam, backing millions of tons of the city's water in its reservoir also burst, climaxing the violent shifting of the San Andreas shelf. Over 80,000 Valley residents were swept up and forced to swim for their lives in the flood that followed.

Even before the last of the quake's convulsions had subsided, ruptured gas and fuel lines began to ignite with explosive force. Overturned consumers of rubble, and great fissures and crevices in the streets surfaces impeded rescue and fire-fighting efforts as the blazes continued to spread, consuming lives and property.

Universal City's film studios were caught in the tremor's upheaval. But movie Producer Director Mark Robson remained on the scene, photographing every disaster as it occurred, accompanied by actors Charlton Heston, Ava Gardner, George Kennedy, Ethe Grenell, Genevieve Bujold, Richard Saunderson and Barry Sullivan.

A compilation of the footage shot by Robson is being released for distribution augmented by Sensurround, a unique sonic-wave system that allows viewers to see, hear and feel the vibrations of the epicenter of an **Earthquake**. The film's screenplay by Mario Puzo (The Godfather), effectively ties together the wholesale destruction and tragedy of Earthquake into a coherent and overwhelming epic of survival.

In a surge of nostalgia reminiscent of the glittering 30's and 40's, the American movie industry is once again offering drama, comedy musicals, war crime, and even rock opera to an increasingly "cinema conscious" public. Spurred on by such multi-multi-million dollar successes as **The Godfather, The Sting, The Exorcist and Serpico**, movie-makers are bombarding audiences with a wide range of entertainment from which to choose.

20th Century-Fox is leading the way by stepping-up film production in Hollywood, with Irwin Allen's "disaster epics, **Towering Inferno** and **The Swarm**, as well as a full work schedule that is as diversified as it is exciting.

Certainly the most imaginative movie from 20th in the Fall will be producer writer director Brian DePalma's **Phantom**, a contemporary rock version of the **Phantom of the Opera**, with a little **Faust** thrown in for good measure. Composer/singer Paul Williams (**Rainy Days and Mondays, We've Only Just Begun**) adds acting to his repertoire as he portrays Swan, a rock music impresario who sells his soul in exchange for perpetual youth. Williams composed much of the film's music, and personally sings most of it.

Los Angeles in 1948 is the setting for the new Michael Caine, Natalie Wood starrer **Pat Chance**. Victor Buono will portray the wealthy patriarch of a decadent family in an action-suspense screenplay based on the Keith Laumer novel **Bendigo Shafter**.

Interestingly-acclaimed director John Frankenheimer (**The Manchurian Candidate**) now begun filming **French Connection II**, the fast-action, true-life sequel to the 1971 Academy Award-winner. Gene Hackman is repeating his Oscar-honored portrayal of 'Popeye' Doyle in the 8 week-long production that continues to focus the heroin 'Connection' through France and middle Europe.

Returning to the 40's, this time within the framework of a Hollywood "B" movie, **The Rocky Horror Show** has been acquired by 20th. The film will be based on the ever whelmingly popular play by Richard O'Brien, and utilizes various rock styles on an original contemporary score. Tim Curry, who became a celebrity thanks to this play, will make his film debut, reprising his role as Dr. Frank N. Furter.

inferno raises hell

An $8 million production of **Towering Inferno** scheduled for summer '75 release by 20th has been having quite a bit of trouble just getting into first gear lately, let alone filming. At the beginning of the film's production life, Franco Zeffirelli (**Romeo and Juliet**) was to direct, but he walked out before shooting started, both figuratively and literally. Next Sergio Leone (**Good, Bad and Ugly**) was contacted for the job, but his contract wouldn't let him behind a comparitive a fight-movie & last report Roman Polanski (**Rosemary's Baby, Chinatown**) was being approached to get Sharon's talents the ball underway.

Finally, in an unusual financial venture, 20th Century-Fox, through a subsidiary will soon become the co-financier of the Broadway musical play **The Wiz**. A December opening is planned for the production which is an all-black version of Frank L. Baum's novel **Dorothy and the Wonderful Wizard of Oz**. Composer/lyricists music and lyrics are being faithfully matched with the original narrative to bring new life to the property. If the play should turn out to be a success, 20th will own all publishing, recording and movie rights.

Celebrating Columbia Pictures' 50th Anniversary the 18th Annual San Francisco Film Festival will open October 16 with the world premier of Ronald Neame's **Odessa File**, a John Wyatt Production, based on the bestseller by Frederick Forsyth. **The Odessa File** tells of a crusading reporter's uncovering of modern-day Nazi activities on a global scale. John Voight and Maximillian Schell have starring roles in this documentary-like film of intrigue and suspense.

This September, Columbia will release a taut, tense film that helps **Hollywood** one step better Starring Peter Fonda, Cornelia Sharpe, John Phillip Law and William Holden, **Open Season** is a chronicle of senseless brutality and relentless vengeance. Three Viet Nam veterans go berserk during a hunting trip in

open season on fonda, law

the wilderness, hunting people for their quarry. After "bagging" a number of "kills," they suddenly find themselves the "hunted" as their stalker follows them wherever they go, intent on bringing "justice" to the mad-dog killers before they strike again.

Nostalgia has apparently gripped the movie industry by the throat and ever since Roman Polanski's **Chinatown** became an artistic and a box-office success, every major company has formed up to backing of period-placed pictures.

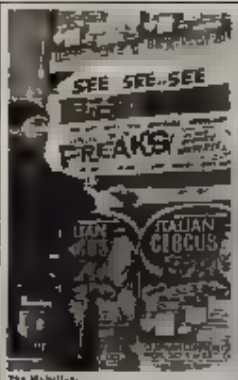
Columbia's entries into the gaslight-olden field are being spearheaded by **The Fortune**, an adventure-comedy set in the 1920's based on an original screenplay by Carole Eastman, and directed by Mike (**The Graduate**) Nichols. **The Fortune** stars Stockard Channing, Warren Beatty and oh yes Jack Nicholson who just happened to star in **Chinatown**.

Then, in a somewhat schizophrenic nostalgic vein, **The Black Bird** (or **The Maltese Falcon Flies Again**) will run as a period piece set on the present. George Segal will top-line the cast as the son of Sam Spade, Elisha Cook Jr. and Lee Patrick will also appear in the film, recreating their 33 year old roles of gunsel Wilmer Cook and Spade's secretary Effie. It's all a spoof on the fictionally crushed private-eye, written and directed by David Giler, who recently screwed-adapted **The Parallax View**.

Currently in planned shooting, 20th's production of **99 And 44/100% Dead** offers thrills-adventure and broad comedy as Richard Harris plays a desperate game of cat and mouse with the 'Mob' all over Europe. Ann Turkel is Harris' running companion as he flees his relentless pursuer Marvin Zuckerman (Chuck Connors). Directed by John Frankenheimer **99 And 44/100% Dead** is "like a Dick Tracy adventure," brilliantly accentuated by Henry Mancini's exciting musical score.

Also from Columbia is **The Mephisto**, starring Donald Pleasence, Julie Ege and Michael Dunn in the story of a scientist working to create a new form of life combining animal and vegetable matter. Tantalyingly successful, the Mutations soon begin a reign of terror amidst a group of science students in this Robert D. Weinbach movie, directed by Jack Cardiff (**The Long Ships**).

From the mother of **Rosemary's Baby** the twin comes a new shock at this time set in Connecticut, called **The Stepford Wives**. Bryan Forbes is directing Columbia Pictures visualization of the best-selling novel, capturing on film the



The Mahellans

The Seven Hats of Bruce

dire effects of **The Shepherd Wives** when their husbands strafe a more perfect way of living. William Goldman has adapted the novel into a screenplay that features Katherine Ross, Paula Prentiss, Rossetta Neal wen, Tina Louise and Patrick O'Neal.

Hoping to recapture the creative atmosphere that made **Serpico** a $25 million runaway hit, Warner Bros has reunited Al Pacino, director Sidney Lumet and producer Martin Bregman once again for **Dog Day Afternoon**. The picture will be based on the true adventures of a pair of gay bankrobbers who are trying to finance a sex-change operation. Frank Pierson, who wrote **The Ballad of Cat Ballou** has been the screenplay with filming scheduled for early this fall.

robbins pirates warners

The latest novel of Harold Robbins one of contemporary literature's most widely-read writers, has been acquired for filming in a major pre-publication deal with Warner Bros. The new Robbins book is called **The Pirate**, and is expected to register in the bestsellers listings this fall. Harold Robbins International Company Ltd will handle the filming for Warners, and Robbins will write the screenplay himself.

Doc Savage — The Man of Bronze has not even made his movie debut yet but the enthusiasm surrounding his 40 year career is having a contagious effect on all Warner Bros personal that come in contact with him. Producer George Pal is already scouting locations in Lake Tahoe, California for the rocky ground central in the proposed sequel.

Meanwhile work is steadily progressing on Doc's premier film appearance. Don Black has been assigned to write the lyrics for **The Doc Savage March** (no groans please, even **The Bridge Over the River Kwai** had a march). Black's previous credits include **Born Free, Toys In The Attic, Thunderball** and **Diamonds Are Forever**.

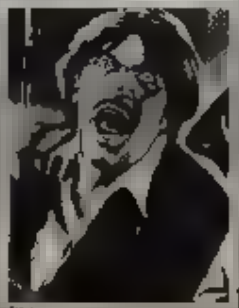
Even Monk's pet pig, Habeas Corpus, is getting into the publicity act as Dawn Butler, the voice behind Huckleberry Hound and Yogi Bear adds the picayune parker's 'voice' to his reading.

Among Warner Bros more immediate releases Kirk Douglas will be starring as an expert thief who attempts a seemingly impossible double robbery in **The Master Touch**. Also appearing in this exciting crime film are some of Europe's biggest stars. Special driving stunts by Remy Julienne. The man who helps Lord Bridges sell Audrey Hepburn the movie in the death-defying tradition of **Bullitt** and **The French Connection**.

The Wicker Man from the author of **Sleuth** and **Frenzy**, is being touted as one of the most thrilling shockers in years. Christopher Lee, Britt Ekland and Diane Cilento star in this Warner released film written by Anthony Shaffer. **Wicker Man** tells the story of a police officer's battle against the pagan idol worshipping inhabitants of a small island off the coast of Scotland. Probing into the mysteries of the isle and its hidden and barbaric rituals, the inspector soon finds himself nominated as a key sacrificing to the all-knowing Wicker Man.

The Master Touch

The Master Touch



Crime

Another Warner scare-feature is **Crime** starring Jack Palance, Dionn Dors and Julie Ege. Directed by Freddie Francis, **Crime** features Palance as a psychopathic ex-murderer who goes about offering human sacrifices to propitiate the African deity Chaltu.

Rounding out a horror trilogy, sardonic Harvey directs and stars in **Welcome to Arrow Beach**, another psychological suspenser. Joanna Pettit, Stuart Whitman and John Ireland are also featured in the film, pitted against the warm-damaged, ex-murdering Harvey.

reynolds scores in yard

The Israeli-produced **Lepke** is a recent acquisition by Warner Bros and will soon be making the rounds. An overwhelming success in Europe, **Lepke** is the story of the famous gangster, one "Lepke" Buchalter who created the assassination organization dubbed Murder Inc. by Walter Winchell. Among the first Israeli-produced films to get major distribution, **Lepke** also brings Tony Curtis and Milton Berle back to American audiences in powerful, starring roles.

Warners drops it on top next from Warners as Cliff Potts and Xochitl star in **Face to the Wind**. The story of a young gunfighter who falls in love with an Indian girl and battles hopelessly against an Indian-massacring Army, **Face to the Wind** offers the kind of morality popularized by the cult of **Billy Jack**.

There are a number of projects in various stages of production at Warners, including **The Towering Inferno** but many will not be released until 1975. In any case, you can be on the lookout for a rhythm and

Phase IV

Phase IV

Phase IV

Phase IV

blues musical time capsule of 1954 to 1963 called **Sparkle**. And keep an eye peeled for **Seven Men at Daybreak**, the factual story of the assassination of the Nazi Reich-protector of Czechoslovakia, Reinhard Heyrich, directed by Lewis "Run Daily Live Twice" Gilbert.

Paramount Pictures is stepping up their production schedule slightly, in an effort to have their **Godfather II** ready for release by December 15 this year. NBC TV will be televising the original **Godfather** on two consecutive nights in November so the publics interest should be whetted for the sequel.

Originally budgeted for $6 million, **Godfather II** has ballooned tremendously, until final figures are expected to come in at over $ 9 million in any case, director Francis Ford Coppola, author Puzo and Paramount executives expect the film to equal, if not surpass the original's $100 million success rallying almost entirely on Coppola's already proven judgement. the studio is allowing him free rein to determine the length and construction of the film. Talk of a 4-hour final cut is being discussed with pictures of awe and speculation.

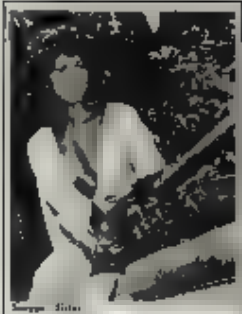
American audiences will soon be witnessing as the famous Orient Express, thundering along its three day journey across Europe, is halted by massive snowdrifts on the track. While the passengers, including Michael York, Jacqueline Bisset, Sean Connery, Vanessa Redgrave, Richard Widmark, Joseph Cotten and Ingrid Bergman, are all asleep, a brutal knifing occurs in a locked cabin with no tracks in the snow outside. In the morning, the famous detective Hercule Poirot is called on to solve the mystery of **Murder on the Orient Express**. Albert Finney portrays Poirot in this film based on Agatha Christie's most famous, and most intriguing, locked-room detective drama from the 1930's. Capturing Christie's light-hearted, escapist mood, director Sidney Lumet (**Serpico**) and screenwriter Paul Dehn (**Goldfinger**) have combined their talents to produce a "glamorous journey into a mythical past.

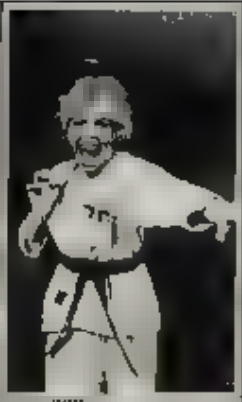
Robert Aldrich, famous for his portrayals of men at war (as in **The Dirty Dozen** and **Vera Cruz**), is now focusing on the battlefield of the gridiron for his next film **The Longest Yard**. Caught up in the carnage and the brutality of a prison football game, Burt Reynolds stars as an ex-pro quarterback who must solve his sadistic warden.

curtis' crime caper

Eddie Albert in order to survive until his release from the institution which has become a glorified prison.

One of the world's most respected and innovative graphic designers, Saul Bass, will be making his feature-length directorial debut this fall with Barry Malzberg's brainfriction thriller **Phase IV**. The creator of such memorable and exciting title sequences as **Man With The Golden Arm** and **Spartacus**, Bass is now involved in the production which stars Nigel Davenport, Lynne Frederick, Michael Murphey and millions of creepy-crawly ants. **Phase IV** is the story of an insect advancement up the evolutionary ladder or is 2001 a terrifying hybrid of **The Hellstrom Chronicle** and **The Birds**.





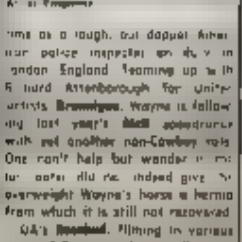
Savage Sisters

Another potboiler **Act of Vengeance** is the story of five girls who have been raped by a pervert in a gas mask named Jingle Balls. Unsatisfied with police efforts, the girls Jo Ann Harris Jennifer Lee, Lisa Moore, Connie Strickland, Patricia Estrin and Leila Edmund (r.) band together and by movie's end are almost all raped again. There's a satisfying ending to the film though despite it's kinky plotting.

Moving into somewhat closer settings is American International's all out thriller **The Destroyer**. Anthony Quinn is a U.S Embassy official in Paris who hires assassin Michael Caine to kill drug-runner James Mason. Once underway with his mission, Caine cannot be restricted, even when Quinn wants to call off the deal. Motorcycle chases, police encounters and old-fashioned sex and violence keep this high tension spy adventure zipping along at a brisk pace.

This winter American-International will finally release their filmization of **The Land That Time Forgot** based on the novel by Edgar Rice Burroughs. Douglas Gowley has been contracted to compose the score to this lost-world adventure-epic starring Doug McClure.

John Wayne is going in for another image change this year. The



time as a tough, but dapper Amsterdam police inspector on duty in London England. Teaming up with Richard Attenborough for United Artists **Brannigan**, Wayne is following last year's **McQ** appearance with yet another non-Cowboy role. One can't help but wonder if the latter did not indeed give Wayne's horse a hernia from which it is still not recovered.

GAL's **Boomball**, filming in various parts of Europe under the direction of Otto Preminger is now well in hand with Peter O'Toole replacing Robert Mitchum before the cameras. Not a rewarding insight into the meaning of Orson Welles' childhood sled, **Rosebud** is instead the particularly timely story of the kidnapping of the daughters of five wealthy men.

Rollerball, the pseudo-science fiction fantasy film for United Artists is finally being photographed in Munich's Olympic Coliseum, under the production and direction of Norman Jewison. **Rollerball**, by the way is the name of a violent sporting event that takes place in a pacifist future. It is a means of venting hostilities in an age in which there is no more war. The object of a typical Rollerball Game (invented by Jewison on the spur of a moment) is for a 6 man team (3 Blockers, 3 skaters, and 2 Fielding

rollerball scores ua points

catchers—the field heavy metal balls fired at irregular intervals from a cannon. Points are scored whenever a 'Rollerball' is fielded one full circuit around the field and thrown into one of the magnetized goal posts at either end of the field. Over 5 thousand Germans attended the world's first Rollerball game when the cameras began to grind in August. surely an omen for the future of the film in Europe.

Candice Bergen has replaced Joy Duneaway in John Dillinger's Million's latest film **The Wind and The Lion**. The story of a daring kidnapping by the last of the Barbary Pirates at the turn of the Century, **The Wind and The Lion** also stars Sean Connery Brian Keith and John Huston, will begin filming in late August.

Henry Mancini has been assigned to compose and conduct the musical score for George (The Sting) Roy Hill's Universal Production of **The Great Waldo Pepper**. A 30's short flying, barnstorming stunt-comedy **Pepper** reunites Hill with Robert Redford for their third team-up. Scott Newman, Paul's son also makes his acting debut in the film completing the two time Academy-Award winning trio of names.

Aimed at cashing in on the current penchant for disaster films Dino DeLaurentiis has lined-up a new blockbuster named **Shenbrook**. Michael Sarrazin stars in this Airport/Towering Inferno hybrid about the collision of a DC-9 with the Empire State Building, written by Ernest (Shell) Pollymon.

Then, teaching onto the **Jeremiah Johnson** team of Robert Redford and Sidney Pollack. Outlaw-ana will be going into production with **Guy of the Condor**. Finally the Winter Brothers team will probably be reunited for a new presentation of **The Last Of The Mohicans**.

Harold Robbins, whose latest novel, **The Pirate**, was sold for filming before it was even printed is even now putting the finishing touches on last year's bestseller **The Betsy**. Backed by Allied Artists **The Betsy** is the story of the inauguration of a new car company and is chimpanzeetally being filmed in the Malcolm Bricklin factory. Bricklin is the first man in 26 years to attempt to independently introduce a new line of cars manufactured from scratch in a small production complex near Philadelphia.

Blake Edwards, the director of such films as **Operation Petticoat**, **The Great Race** and **A Shot in The Dark**, is now busy finalizing his latest comedy **The Return of the Pink Panther** and is getting ready to shoot another again starring Peter Sellers, titled **Revenge**. Described as a comic **Space Odyssey**, **Revenge** will feature Sellers as a space monster descending to earth disguised as a Hollywood agent.

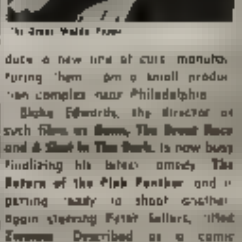
Alessandro Jodorowsky whose **El Topo** remains an enigmatic film statement to most viewers, is currently in Paris working on his largest project yet. Hoping to begin filming by the end of this year Jodorowsky is tackling the massive sci-fi epic, **Dune**, within an 18 mil-

director digs up dune dollars

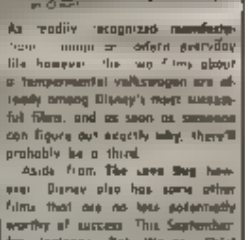
lion framework. Typical of the type of thinking that pervades Jodorowsky's work however is the cast with which he would like to work: Salvador Dali, Orson Welles, Charlotte Rampling, Gloria Swanson and Dean Jagger.

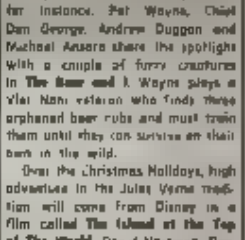
Sunday June 9 was an important day to remember but most of the world passed it by without a second thought. It was the 40th birthday of one of Hollywood's and the world's, most memorable characters, Donald Duck. Yes the quick tempered quacker both on a **Mickey Mouse** radio show on 1934, and star of over 27 cartoons and five films in 2 languages in 47 countries is 40 years old. Happy Birthday Donald.

Walt Disney Productions are also celebrating an accolade of sorts as the immensely **Herbie the Love Bug** appears to be one of the hottest properties they have created in years. Produced with modest budgets, both **The Love Bug** and **Herbie Rides Again** are conspicuously absent as it got with dazzling multi-media



The Great Waldo Pepper





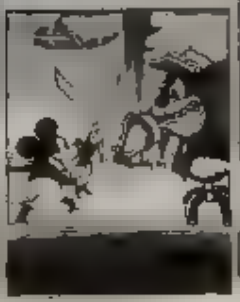
As readily recognized manufacturer from simple or oxford everyday life however the two films about a temperamental volkswagen are already among Disney's most successful films, and as soon as someone can figure out exactly why, there'll probably be a third.

Aside from, **The Love Bug** however Disney plus has some other films that are no less potentially worthy of success. This September for instance, Pat Wayne, Chief Dan George, Andrew Duggan and Michael Ansara share the spotlight with a couple of furry creatures in **The Bear and I**. Wayne plays a Viet Nam veteran who finds three orphaned bear cubs and must train them until they can survive on their own in the wild.

Over the Christmas Holidays, high adventure in the Jules Verne tradition will come from Disney in a film called **The Island at the Top of The World**. David Hartman, Donald Sinden, Mako and Agneta Eckemyr star in this saga of excitement and danger and suspense about four polar explorers who discover a lost land inhabited by Vikings. Attempting **World** this Christmas will be the new release of the cartoon **Winnie the Pooh and Tigger Too**.

In January, the eerie and the supernatural will be seen coming from the Disney studios as the mysterious **Food** premiers, starring John Mclion, Robert Johnson, Anthony Zerbe and Moses Gunn.

Following, in February Eddie Albert Ray Milland and Donald Pleasance will appear in another thriller **Escape to Witch Mountain**. This one's about two orphans with supernatural powers who become captives of a ruthless millionaire. They are finally rescued, with the aid of human and animal friends, by someone from another world. This one's directed by veteran horror director John (**Curse of Bell, The Legend of Hillhouse**) Hough.



Currently in release from Disney is a package of six vintage **Mickey Mouse** cartoons (1932 to 1941) classics, the cartoons are enjoying new-found popularity as they show Disney audiences the heights to which their competition once soared. In the **Mickey Mouse** package proves to be a success, it is hoped that more groupings will be organized from the later 30's and 40's. In any case, Disney in general is in good corporate health, and contemplating a business merger which would allow them to open a third large amusement park this one in northern California, joining the already successful Disneyland and Disney World.

Johnny Carson and Paramount Pictures have recently gone into the TV-movie business together and their first co-project is currently in production for broadcast on an ABC Movie of the Week. Titled **Black Harvest**, the film stars Ben Johnson and Tom Howard as father and son in the story of a small town in the 1940's which is faced with an invasion of locusts.

yvette has punch as hit lady

Another ABC flick this fall will star Yvette Mimieux in her own hefty-gangster screenplay, **Hit Lady**. Also featured in the film will be Joseph Campanella. Dack Rambo, and Clu Gulager. Keenan will also star as a target, in this film directed by his son, Tracy Keenan Wynn, writer of **Tribes** and **The Autobiography of Miss Jane Pittman**. Miss Mimieux, in a role written exclusively by and for herself, plays a woman leading a double life. One side of her is an artist and a woman of sophisticated tastes and interests; the other is a cold-blooded hired assassin.

NBC TV having already spent some $25 million on just three movies, (**The Godfather, Gone With The Wind** and **Doctor Zhivago**) is apparently still not satisfied that they will dominate the ratings charts for the next couple of years. **The Boy in the Dolphin** and **Westworld** have been added to the NBC film library and set aside for the '75-'76 TV season.

In the TV-Movie department, one of the fastest-selling hardback and paperback books of all time has been bought for development into a four-hour special by ABC, the story of a woman who shared over a dozen identities will be seen sometime this fall, adapted for TV by Stewart Stern.

After being the only "3" series to survive in '74, **Police Woman** joins the ranks, and next season, it's just possible that **The Blue Knight**, dramatized last year by William Holden, will return as a series starring George Kennedy. Meanwhile, the man who started it all, Joe Wambaugh, would not be adverse to the money such a deal would bring, providing the stories are realistic.

Other NBC TV movies coming up this fall and winter include something for everybody. There's an adaptation of Charles Dickens' **Great Expectations** starring Michael York, Sarah Miles and James Mason, and **The Count of Monte Cristo**, featuring Richard Chamberlain as the Count and Tony Curtis as the villain. Curiously enough Tourneur Curtis is even now making another feature film version of **Monte Cristo** in Israel. Not in this one he has the heroic lead **Touchez Pas**.

Responding to the high-pressure Film leverage of NBC, ABC TV has spent over $8 million on an eight-film package that includes the Academy Award winning **Cabaret** and **Papillon**.

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19. How many movies do you attend in a month? ____
20. What type of films? ____
21. How often do you watch TV? every day ____ 3 days a week ____ once a week ____ never ____
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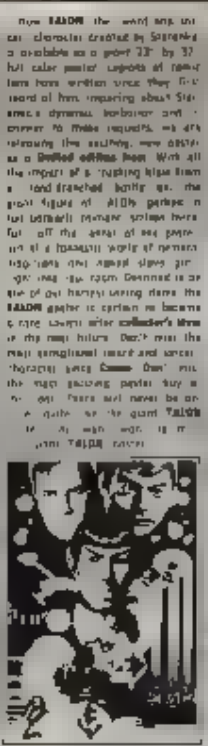

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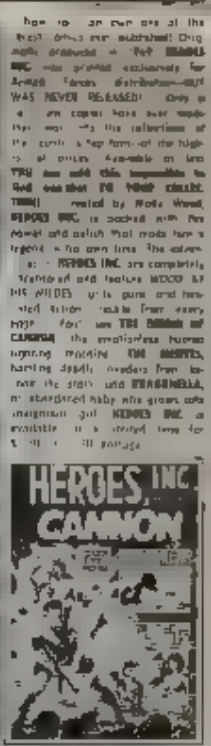

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Once upon a time there was a big, bad giant, who spent most of his time stalking the countryside, beating his chest and loudly proclaiming to be the greatest in the land. The country folk tolerated him, even though he sometimes had bad breath. But one old shopkeeper had had enough, and decided to do something about it. Everybody laughed and laughed, including the big, bad giant who became more abusive than ever. Then the little man spoke a magic word and was hit by a bolt of strange lightning which gave him powers beyond belief, whereupon he proceeded to kick the big, bad giant's ass all over the countryside. The moral of the story is—you can't keep a GOOD MAN down!

SEABOARD PERIODICALS has unleashed a tidal wave of events on the stunned comics industry. Quicker than you can say "Jack the giant killer," the new publishing company, headed by Martin Goodman, is establishing itself as a leading contender in the race for comic supremacy.

Goodman began publishing in the 1930's, creating Timely Comics which became Atlas in the 50's, then Marvel in the 60's. In addition, he published dozens of romance, film and adventure magazines, all under the Magazine Management banner, which he kept running with smooth efficiency on a financial basis.

About four years ago, he sold the entire operation to Cadence Industries for a sum that went well into the millions. Goodman stayed on to keep the business running as per, as did his son, Chip, in the position of MM's Editorial Director. Several months ago, Goodman had an "official" retirement party and reportedly made a gentlemen's agreement not to publish comics in his future endeavors.

seaboard sets sail

He opened offices several blocks away from the Marvel complex and made plans to get a few magazines underway. Apparently everyone was satisfied with the situation. Not so, for a week or two later, the position of Editorial Director at MM was mysteriously "eliminated," leaving Chip Goodman out in the cold. Here's your hood, what's your hurry?

Obviously angered by the bizarre tactics and treatment accorded his son, Martin Goodman re-entered the comics field with an operation that has come to be referred to as "Vengeance, Inc." With his previous contracts, a sound financial status, an infallible business sense sharpened by a lifetime in publishing, and a reputation for fair play, Goodman's position looks implacable.

Despite denials by both Marvel and National, Seaboard's entrance into the comic arena is having a staggering effect on the publishers. Audacious "raids" on the competition's bullpens have resulted in Seaboard's rapidly assembling a staff with more defectors joining their ranks almost on a daily basis.

Goodman's David and Goliath strategy is incredibly simple and outrageous—possibly even considered dirty tactics by the competition—such as higher page rates, artwork returned to the artist, rights to the creation of an original character, and a certain amount of professional courtesy.

Goodman's strategy has begun to pay off as he lures interesting numbers of artists, writers, inkers and letterers from the DC and Marvel camps. Even such difficult to approach people as Steve Ditko and Wally Wood have turned up at Seaboard, and the large companies are watching their staffs for defectors, creating a paranoia from the executive level down to the proofreading slaves.

Marvels efforts to slow down the depletion within their ranks was severely hindered by Cadence's refusal to allow Roy Thomas to make competitive offers his artists and writers. The situation is also aggravated by Thomas's resignation as Editor-in-Chief as a result of Cadence's increasing interference in Marvel Comics' creative and business affairs. Great personal differences among the Marvel and Cadence production and business departments are also causing confusing and contradictory memos to circulate. Books are cancelled and reinstated by the hour, apparently reducing the staff's faith in their ability to withstand the stresses they are under.

roy's resignation marvel's consternation

Not least, for their part, has finally been forced to give in to higher wages and the demand for the return of artwork that has long been made upon them. They are also instituting price increases in their 20-cent titles, and initiating a line of black and white magazines.

Meanwhile, Seaboard's thrust has continued unabated, oblivious to the defensive actions taken against them that only succeed in causing more professionals to take their talents to a more pleasant and financially rewarding atmosphere.

The first Seaboard books will premiere in November on a bi-monthly schedule, with editorial duties shared by Jeff Rovin and Larry Leiber, Stan Lee's brother. A total of 14 books were originally planned, but the number has currently risen to 22, with more to follow. Leiber will be handling such titles as **Police Action, Western Action, Savage Combat Tales starring Sergeant Strike's Death Squad** and **Tales of Evil**. Rovin, who was once an editorial assistant at National, will be concentrating on the color, superhero material.

new characters revealed

Among the characters forthcoming will be the **Phoenix**, written by Rovin and penciled and inked by ex-National staffer Sal Amendola. **Phoenix** is the alter-ego assumed by an ex-Skylab astronaut who is caught in an explosion while in orbit. Falling through space and crashing in the Arctic, he is rescued by a race of aliens who teach him strange powers. Upon returning to civilization, the space venturer fights crime in the guise of **Phoenix**, utilizing his powers and special gadgets he has taken from the aliens.

Trojaxe, (who owes his name to a famous 40's villain) is a barbarian in a far-future world, where science opposes sorcery in a battle for supremacy. Destined to be handled

an all "adult format." **Ironjaw** will be written by Mike Fleisher and illustrated by Mike Sekowsky and Jack Abel, all ex-National talents.

The Scorpion is a character created in the tradition of the great mystery-detective heroes of the pulps—**The Shadow, Spider** and **Avenger**. Plans call for him to be handled as a mercenary crime-fighter in a semi-cloak and mask. Former **Iron Wolf** artist Howie Chaykin will write, pencil and ink the strip.

Sword and sorcery has captivated the comic market, and with that in mind, Seaboard is concentrating its energies on **Wulf, The Barbarian**. The action takes place on a gigantic planet strewn with savage dangers and exotic beings. Wulf's quest sends him on a trail of vengeance to seek and destroy an evil sorcerer. High adventure in the **Conan** tradition, written and pencilled by Larry Hama, and inked by Klaus Janson, both ex-Marvelites.

The Grim Ghost is the spectre of a high-spirited 18th Century highwayman who has found favor with Satan due to his murderous life on Earth. Returned to a living death and mounted on a flying horse, **The Grim Ghost** is to garner souls for the devil. Written by Mike Fleisher and illustrated by Ernie Colon, this modern-day legend of Sleepy Hollow will be full of the hellfire and brimstone that delights the Comics Code!

Ex-Chartron artist Joe Staton, and ex-National writer Steve Mitchell

will team up to present the circus stunts of **The Cougar**. Following in the tradition of **Huntress, The Cougar**, turns to crimefighting after the death of his parents under the big top.

The Brute is a caveman who is discovered frozen in the ice by an Arctic expedition. When he is thawed in New York, **The Brute** comes to life again, and begins a Godzilla struggle for justice in tales written by Mike Fleisher, and drawn by Mike Sekowsky.

Planet of the Vampires is the title of the epic tale of six men returned from a Martian space mission, only to discover that vampirism has infected the Earth. Inspired by **The Omega Men, Planet of the Vampires** is full of the blood-sucking dramatics comic fans seem to love, written by Larry Hama, pencilled by Dave Bradstreet, and inked by Frank McLaughlin.

The first vegetable superhero, **Mortimer Mildew** is in reality cultivated from a large 'seed-pod.' His alter ego is that of an ordinary looking human being, but when he goes into action, he reverts to a **Swamp Thing**-like identity in tales written by Mike Fleisher, pencilled by Al Milgrom and inked by Jack Abel.

Knight is a character designed to zero in on the current vigilante heroes in the **Daredevil** and **Death Wish** vein. Drawn by Marvel artist Don Perlin and written by Marvel's assistant Ric Meyers. **Knight** deals gun-justice to those beyond the reach of the law.

Also on the schedule are an anthology/showcase book titled **Weird Suspense Tales**, and another superhero called **Tiger-Man**, by Ravin and Joe Staton.

In Seaboard's black and white magazine line-up, horror and adventure books seem to dominate the field, with a photo-illustrated **Movie Monsters** mag also in the works.

Adhering to the standard short-stories format of most black and white magazines, Seaboard's **Weird Tales of the Shadows** spotlights the writing talents of Archie Goodwin, Tom Sutton, Marty Pasko, Pat Boyette, Dave Russell, Ernie Colon and Cohlin. Artists Walt Simonson, Tom Sutton, Mike Ploog, Pat Boyette, Ernie Colon, Ralph Reese and Duranona will illustrate, with "The Spectre of Death" narrating.

Tales of the Sorcerers will naturally feature a beautiful archaeress introducing each tale, many of which will be illustrated by Roman Torrents, Pablo Marcos, Lee Sunmers, Ric Estrada, Jack Sparling and Mike Kaluta. Writers will include Kaluta, Summers, Torrents and Ravin, along with Paul Levy.

In **Thrilling Adventures** Alex Toth, Ross Hearth, John Severin, Jack Sparling, Dan Adkins and Mike Kaluta will illustrate two-fisted tales of rugged action. Writers include Hearth, Kaluta, Ric Meyers, Steve Mitchell, and Levy. Covers on the magazines will be painted

by Neal Adams, Boris Vallejo, Tom Scholl, Jeff Jones and Falso.

More news on Seaboard will be available next issue from **BIBRA-SCRIBE**. Keep in mind the parable on how David brought his opponent down using his own sling, but slew Goliath with the giant's own sword.

We think it's about time that the brotherhood of comic artists and writers are finally getting some good out of the 40 year-old business—and it's coming from a publisher rather than the fang-waving ACBA.

By submitting his two-week notice of resignation on Friday, August 16, Roy Thomas officially removed himself from the position of Editor-in-Chief of the Marvel

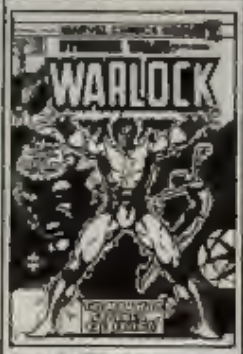
merry marvel mix-up society

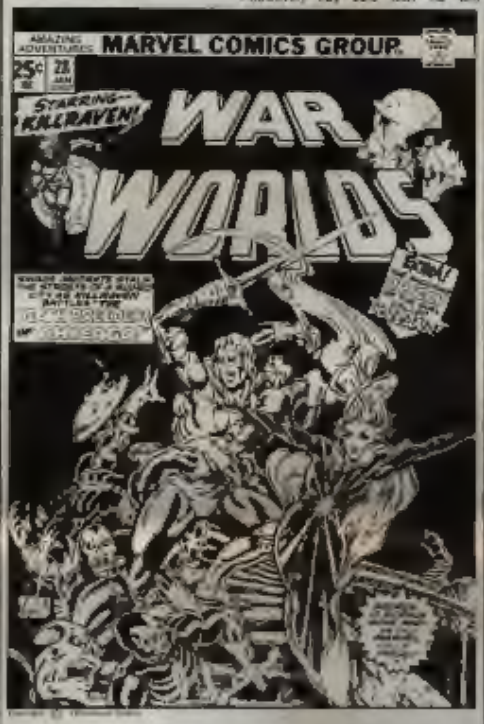
Comics Group. This action followed just after Thomas' unofficial announcement of his intentions at the San Diego Con, and reflects his unhappiness concerning the growing amount of control being assumed by non-comics personnel at Cadence Industries.

Thomas expressed regret over the necessity of his decision, but felt that the line of books was growing too large for one man to control well, and that Cadence's interference with his decisions was making the strain unbearable.

Marv Wolfman has become the editor of Marvel's black and white magazine line, with Len Wein as color comics chief. Dan McGregor, Gerry Conway and a few others may also find themselves editors in the reshuffling. Roy would like to continue as editor of **Conan, Savage Tales, The Fantastic Four, Ka-Zar, Savage Sword of Conan** and various special projects if Cadence will agree to his contractual stipulations, which include: his choice of artists, total creative freedom, and general non-interference by Cadence.

If these terms cannot be met however, Roy said that he will





probably continue freelancing for Marvel, but that Seaboard has made an excellent offer that he would seriously consider.

One of the special projects that Roy is in the process of developing for Marvel is **The Invaders**, a World War II action strip that will feature 30-page adventures of Timely heroes, Captain America, Bucky, The Human Torch, Toro and The Sub-Mariner, illustrated by Frank Robbins.

Two more of Marvel's giant $1.50 comics will be appearing this year, as the ceiling on prices appears to be unlimited. In November, a special Christmas book will feature famous holiday tales of Spiderman, The Torch and The Black Widow.

Then in December, a **Thor** book is tentatively scheduled, featuring the famous Thor-Hercules battle from **Journey into Mystery**. There are even plans being made to compile George Tuska's **Planet of the Apes** adaptations into a massive, 150 or more page super-giant at undetermined price.

The Planet of the Apes, magazine, incidentally, will be placed on a monthly schedule with issue 4, and new artists and writers are

buckler makes motown move

being sought to help meet the accelerated appearance. Meanwhile, **Marvel Preview**, slated for October will probably not be finished in time due to Rich Buckler's emmigration to Detroit, and his subsequent inability to produce the new Man-Gods series. A quick issue of **Worlds' Unknown**, already completed, will no doubt take the mag's place on newsstands.

In addition, **The Fantastic Four**, after over 150 consecutive non-reprint appearances, has been caught in Buckler's jam-up. Issue 154 will, as a result, feature a 71½ page introduction by Bob Brown, explaining away the 11½ pages of early reprint that makes up the rest of the book.

Doc Savage, cancelled months ago, is getting a reprise for one color comic and one black and white appearance, with plans underway for some method of tying him into the Warner Bros. movie deal.

During Roy's recent trip to the San Diego Con, he became personally acquainted with the work of many of the California-based artists, and Philippines, not yet in Marvel's employ. As one of his last acts as editor, Roy is doing his best to sign up artists like Jesse Santos, Alex Nino, Sonny Trinidad and Gerry Talaoc, along with writer Don Glut, in order to leave Marvel a broad and firm base to make the upcoming changeover of power a little less unsettling.

Meanwhile, Thomas's latest acquisition, Frank Robbins, has turned into a veritable whirlwind with the pencil as he takes over the **Captain America** title, and will be working with Roy on **The Invaders** series.

Conan the Barbarian seems to be enjoying a publishing life that has made him the success of the 70's. Now in both black and white, and color, the savage Cimmerian is becoming involved with more and weirder adventures as artist John Buscema becomes enamored with the chance to display his mastery of anatomy to a receptive audience. In issue 3 of **The Savage Sword of Conan**, there are two Awesome Tales, and an unpublished Kull story. Issue 4 will showcase

"Shadows in the Moonlight by Buscema, and a number of Rich Corben pin-ups.

In the color **Conan** comic, Roy is about to begin adapting Gardner Fox's Kothar novels into Conan tales, illustrated by Buscema and inked by Joe Sinnott, and then Buscema himself. Ernie Chua has apparently lost Conan due to his increasing work at National.

Throughout the upcoming months we can look forward in the typical Marvel slugfests in nearly every title, highlighted by **Daredevil** #17, guest-starring Shanna, and featuring the theft of DD's brain by "Mindtrap"; the Black Panther undergoes a theological crisis in **Jungle Action**, and learns the origin of the Man-ape; the **Man-Thing** gets caught in the Bermuda Triangle in issue #3 of his title; Iron Fist battles Batroc in a tale pencilled by newcomer Arvell Jones, full of "Lots of fightin'"; and **Amazing Adventures** 28 takes Killraven before the Death Merchant for the origin of Vokono. In **Ali** 29, a golden idol comes into play as a parody of 2001: A Space Odyssey, as the book's title becomes **Killraven.**

Steve Englehart and Frank Brunner have announced plans to begin adapting some of Sax Rohmer's **Fu Manchu** novels into comic form. Unfortunately, they didn't bother to inquire from Roy whether or not the current contract with Rohmer's estate allows them to do adaptations or not. Presently, the Marvel terms allow only the use of the character, not the original novels. Too bad, Frank and Steve.

Through the years, Marvel has tried a number of humor titles aimed a parody of the comics business. First it was **Not Brand Echh!**, then it was **Crazy**, now we have **Arrgh! Almost** at **Spanking** (another title there) the current horror trend **Arrgh!** It will feature "Fangs for the Memory" and Tom Sutton's "Rats."

superman plans fan club

National Periodicals has set out to prove that fan clubs can work by starting one of their own, revolving about their **Amazing World of DC Comics** fanzine. In what would appear to be a direct answer to Marvel's **FOOM Club**, National has discussed plans for a somewhat updated version of the old **Superman Club**. The project is still in the talking stages, but the chances are good for the appearance of the project within the next year.

Prices are coming up as the subject of discussion at National again as the 20-cent line of comics becomes an insupportable burden, despite the best of intentions. The price settled upon a few weeks ago was 25 cents, and a cut in page count to 28 or 19 pages is imminent.

During the science fiction convention in Washington D.C. this Labor Day however, another chain of thought was overheard that is also under consideration. This plan would entail a price stabilization for the entire National line of comics at 25 cents. The page count for such a line is not settled, since the idea of cover to cover comics with no ads is being discussed.

National also plans to enter the black and white magazine field soon, in a defensive move to compete with Marvel, Skywald and the rest. Speculation concerning these still secret books leads to the assumption that the four titles planned will include one sword and sorcery, a **Swamp Thing**, and two horror themes.

Through the influence of Warner Paperback Library, National has acquired the comic rights to **The Avenger**, virtually snatching him away from Seaboard, who had started negotiations for the character. Now, National controls two of the greatest pulp heroes. **The Avenger** and **The Shadow**, who incidentally, has been reinstated on the schedule, possibly due to the new paperback series from Pyramid. The only trouble is that **The Shadow**'s artist, Frank Robbins, will be unavailable after issue 9 due to his heavy commitment at Marvel, in addition to a personal dispute at National.

A policy of using new artwork in National's Dollar-Giants is being initiated with the **Giants** edition, and continued with this Christmas' **British Giant**. This upcoming spring, National plans to introduce Dollar Giants containing all-new material from cover to cover.

Apparently, the sales on Kirby and Simon's one-shot issue of the **Sandman** were successful enough to schedule the title in early 1975 as a bi-monthly magazine edited by Joe Orlando, written by Mike Fleisher and illustrated by Ernie Chua and Mike Royer.

As a result of the interest that **Sandman** received, a **Shazam** title is being planned as a clearing house

sandman digs in

for new and wild ideas. All of DC's editors are contributing to the magazine, and Kirby's **Kingdom** will probably put in their appearances here. By the way, we've seen the strip and give it four-star approval!

The Joker returns to plague Batman this October, with a new laughing serum in his bag of tricks. Titled "This One'll Kill You Batman," the story, by Denny O'Neil, will hopefully explain away the idiocy that took place in **Batman** 259's "Night of the Shadow."

Jack Kirby continues to explore the reaches of his imagination with **OMAC**, in which the One Man Army Corps gets involved in a war with a nation that has been 100% mobilized for destruction.

Then, in **Kamandi** 23, the intrepid boy of the future falls into a lake of monster Fish, only to run into his mutant friends, Ben Boxer, Steve and Renzi. With issue 26 Kamandi finally reaches the stamping-grounds of the Devils, and is reunited with the Sacker Company in "The Heights of Abraham."

Kirby will be appearing in a few months with another one-shot comic, continuing his career of character creating with **Atlas**. Designed with the usual inimitable Kirby flair, **Atlas** will probably be turned into another series when all the returns are in.

House of Mystery 229 will be the final resting place of that enormous, 36-page long Nestor Redondo mystery story that was to appear almost three years ago in **Secrets of Sinister House.**

This November, Joe Kubert will be initiating a new series of non-adapted adventures for **Tarzan** as, in issue 235, the Ape-man ventures into the "Land of the Dinosaurs." Alex Nino may take over the Tarzan series sometime in the future. **Sheena the Jungle Girl** will begin a series of original tales in issue 3 against a corrupt doctor who makes natives endure inhuman tests to train them into a super-Army.

Apparently plans are proceeding well along on the TV version of the **Blackhawks**. DC has already made extensive plans to bring the series back just as soon as the show goes on the air and the public recognizes the name again.

MEDIASCENE will bring you more details on National's black and white books as they shape up, in addition to further information concerning their new fan club.

Believe it or not, Dan Glut continues to weave his mystic threads of plots, subplots and twists into more and more Gold Key stories, and amazingly enough, he really knows what's what from month to month. For instance, **Dr. Spektor** kills his lovely companion Lokesa in issue 14 and is quickly captured by the police. Apparently in the control of some demon, he runs amok in a story that Dan guarantees is "not like any Gold Key story you've ever read." A mysterious guest star makes an appearance as the plot unravels bizarrely in Dan's first 25-page tale.

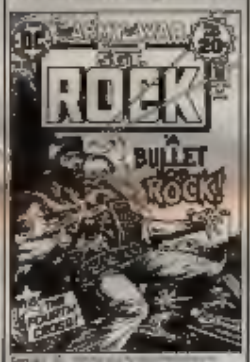
Magnus 13, however, is another matter. Here, a lump of clay becomes "the Sorcerer's Golem." Torgus the Black Barbarian finds his people enslaved, while Derek is seduced into becoming the paramour of a beautiful sorceress. Dagon? Oh, yes, he's there somewhere too!

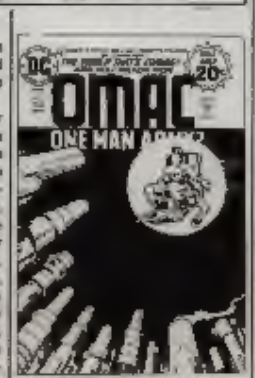
Gray Morrow's efforts at Red Circle comics appears to be gaining momentum as they begin to gear up for their proposed revival of some of Archie Comics' superheroes of the 40's. Meanwhile, **Sorcery** 10 features scripts by Marv Channing, Ed Newsome and T. Casey Brennan, along with artwork by Frank Thorne, Gray Morrow, Howie Chaykin, Al McWilliams, Jack Abel and Wally Wood.

With issue 172, **Mad Magazine** will take that first inflationary step as its cover price takes a ten-cent jump to 50 cents. One of America's original cheap thrills, **Mad** will be making the jump with their "gala Christmas issue," one month after their brilliant, anti-inflationary cover commemorating **The Sting.**

Gil Kane has announced plans for going into business for himself again, as he did in **His Name is Savage**. He hasn't revealed his plans or projects yet, but his past performance indicates a preference for detectives, westerns, sword and sorcery and straight action adventure. Gil's extensive work in Marvel's superhero books over the last few years has no doubt filled him with ideas for new books, and hopefully a few dollars to finance them.●

more mad money





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